

Jussi Robert Ojala

GENDERING OF WARTIME SEXUAL VIOLENCE IN ARTISTIC CONFLICT NARRATIVES

Faculty of Social Sciences
Master's Thesis
June 2019

ABSTRACT

Jussi Robert Ojala: Gendering of wartime sexual violence in artistic conflict narratives
Master's Thesis
Tampere University
MDP in Peace, Mediation and Conflict Research
June 2019

Wartime sexual violence has become more recognized in global security policy during recent years. However, multiple research findings point out that there exists a discrepancy regarding who the victims and perpetrators of wartime sexual violence are according to policy and according to research. More specifically, the vulnerability to wartime sexual violence can be found to be feminized, whereas the perpetration of wartime sexual violence masculinized – a juxtaposition which creates a false understanding of how wartime sexual violence occurs in reality. Consequently, even though all individuals underreport their experiences, male victims in particular can be found to remain silent about their experiences. Much of the research about the issue relies on political and interview narratives. That is why this thesis will examine the reflections of the gendering of wartime sexual violence in artistic conflict narratives, which are identified as any conflict-themed narratives produced in an artistic form, such as paintings, photography or literature.

By conducting a gendered reading of the symbolism of agency and passivity in South African apartheid poetry by applying a symbolic constructivist approach, this thesis attempts to determine whether this approach can be used to determine how the gendering of wartime sexual violence, violent experiences and emotional dynamics are present in poetic narratives written in the context of a violent social environment.

Keywords: wartime sexual violence, silences, artistic conflict narratives, symbolic constructivism

The originality of this thesis has been checked using the Turnitin OriginalityCheck service.

Acknowledgments

I could not have completed my thesis without the help of the excellent Élise Féron and Tiina Vaittinen, whose support and guidance directed me forward with my topic. I would also like to extend my gratitude to Tampere Peace Research Institute and all the marvelous people there.

TABLE OF CONTENTS

1 Introduction	4
1.1 The study of wartime sexual violence in peace and conflict research	4
1.2 Artistic conflict narratives	5
1.3 South African poetry	8
1.4 The methodological framework	9
1.5 The research problem and the research questions	12
1.6 Results	13
2 Theoretical Perspectives	15
2.1 Introduction	15
2.2 The problems with conceptualizing wartime sexual violence	15
2.3 Silencing wartime sexual violence against men through policy and the patriarchy	18
2.4 Studying wartime sexual violence through artistic conflict narratives	21
2.5 Conflict-related sexual violence in South Africa and South African poetry	24
2.6 Conclusion	28
3 Methodology	30
3.1 Introduction	30
3.2 The study of art and literature in peace and conflict research	30
3.3 South African poetry as the narrative data used in the study	31
3.3.1 Selection of South African poetry	31
3.3.2 Selected South African poets	33
3.3.3 Limitations of the data set	40
3.4 Approaching the human mind and trauma through the emotional connection between the artist and the artwork	41
3.5 Analysis of poetry through the application of symbolic constructivism	43
3.5.1 Analysis of South African poetry through symbolic constructivism	47
3.6 Ethical considerations	48
3.7 Research questions	50
3.8 Conclusion	50
4 Findings and discussion	52
4.1 Introduction	52
4.2 Analysis of symbolic active/masculine-passive/feminine binaries through the application of symbolic constructivism	52
4.2.1 Symbolic binaries feminizing the symbols associated with the human body, sexuality, life or existence, and masculinizing the symbols associated with destruction, the imposition of power, violence or a chaotic social environment	53
4.2.2 Symbolic binaries feminizing the symbols associated with destruction, the imposition of power, violence or a chaotic social environment, and masculinizing the symbols associated with the human body, sexuality, life or existence	62
4.3 Discussion	67
4.4 Conclusion	72
5 Conclusion	74
6 Bibliography	76
7 Appendices	87
7.1 Selected poetry for the analysis	87
7.2 Artistic conflict narratives	111

1. Introduction

This thesis attempts to determine whether the approach of symbolic constructivism can be used to determine how the gendering of wartime sexual violence, violent experiences and emotional dynamics are present in poetic narratives written in the context of a violent social environment. The study will be conducted by investigating South African apartheid and post-apartheid poetry through symbolic constructivism to analyze poetic symbols applied in its language. This introduction will provide an overview of the structure of the thesis by first outlining the theoretical basis which the study will use as its foundation. Second, the term *artistic conflict narratives* will be outlined and third, the background of the case of South Africa will be discussed. The methodological frame will then be introduced, after which the research problem and research questions will be outlined.

1.1 *The study of wartime sexual violence in peace and conflict research*

The study will build its theoretical focus on the research conducted on wartime sexual violence. During the past few decades, conflict-related sexual violence has become a concerning phenomenon to the international security community. The conflict in former Yugoslavia became especially alarming after the occurrence of conflict-related sexual violence became widely publicized (Stener Carlson 1997: p. 127). However, research on the topic suggests that wartime sexual violence is not a new phenomenon, and cases where sexual violence has been prevalent during conflicts can be traced centuries back in time (Féron 2018: p. 33). Yet, the securitization of wartime sexual violence by the United Nations Security Council has only occurred in the recent years. Even though the securitization of wartime sexual violence has highlighted the complex nature through which individuals can experience conflict, research has shed light on the shortcoming of the policy responding to wartime sexual violence (Stener Carlson 1997: p. 127; Haeri and Puerchguibal 2010: pp. 116-119; Meger 2016: p. 149).

The main debate surrounding the phenomenon comes from the question regarding who the victims and perpetrators of conflict-related sexual violence are, and what the nature of sexual violence in conflict is. The policy largely suggests that women and girls are exclusively in the most vulnerable position when it comes to sexual violence in a conflict setting. However, research findings are now suggesting that the vulnerability and perpetration of sexual violence cannot be explained by viewing women and girls exclusively as vulnerable. On the contrary, men too are found to experience conflict-related sexual violence, similarly as women are found to perpetrate sexual violence against both women and men (Féron 2018: pp. 18-20, 75-76; Carpenter 2006: p. 84; Meger 2006: p. 149; Gorris 2015: pp. 414, 416). Thus, a discrepancy

emerges regarding the existing legal framework responding to wartime sexual violence and the research findings on the issue.

However, what many researchers identify as problematic while conducting research on wartime sexual violence is the sensitivity of the subject to those who may have experienced it. As the policy responding to wartime sexual violence highlights the vulnerability of women and girls, the resources allocated to the addressment of conflict-related sexual violence are directed primarily toward the treatment of female victims (Gorris 2015: p. 420; UN 2000: pp. 1-3). Even though women and girls do make up a group of victims of such violence, the existing policy frame can be seen to produce structural silencing of male victims.

Moreover, what research also suggests, is that the gender expectations reinforced by the patriarchal social system produce silences among male victims (Amalendu 2015: pp. 32-34, 97; Elshtain 1987: pp. 7-9; Sivakumaran 2007: pp. 261-267). As the vulnerability to wartime sexual violence becomes feminized in the policy responding to its occurrence, coming forward as someone who has experienced wartime sexual violence would feminize the victim (Féron 2018: p. 129). Therefore, due to the patriarchal pressure pushing men to claim masculine roles in their communities, being a male victim of wartime sexual violence would feminize the individual. However, as men are socially expected to claim masculine roles, which the victimhood to wartime sexual violence would contradict, many male victims choose to remain silent about their experiences with conflict-related sexual violence. These silences are argued to be connected to the way in which the securitization of wartime sexual violence is gendering the phenomenon: the vulnerability to such violence is feminized and the perpetration of such violence is masculinized.

This has created a predicament for many researchers who rely on people's narratives about their experiences with wartime sexual violence. Yet, much of the research has focused on interviews, public narratives and institutional documents, with little research conducted about the way in which wartime sexual violence could be reflected in artistic conflict narratives (Féron 2018: pp. 8-9). Thus, this research suggests a new approach for the study of wartime sexual violence by directing its focus upon artistic conflict narratives as a narrative form to shed light on the ways in which such narratives are reflective of the gendering of wartime sexual violence.

1.2 Artistic conflict narratives

Peace and conflict research could be argued to center around human emotion. Bar-Tal, Halperin and Rivera (2007: pp. 441-442) recognize that "emotions constitute a central element

of the human repertoire and that the study of their functioning is a prerequisite for the understanding of individual and collective behaviors.” Moreover, during the 1990s, the concept of human security emerged as an integral approach toward understanding peace and conflict (MacFarlane and Khong 2006: pp. 1-3). The dimension of human security in peacemaking can be seen to highlight the lived experience of security and safety in society, which is inevitably linked to the emotional perception of individuals and communities (Bramsen and Poder 2018: p. 2). Rivera and Páez (2007: p. 235) also argue that the emotional processes and emotional relationships which human beings are naturally surrounded by are instrumental in determining the peacefulness of communities and societies. Therefore, to better understand the dynamics behind conflict-related phenomena, the research of the emotional narrative of individuals in conflict settings could be seen as essential.

Moreover, research centering around the narratives of individuals can be conducted in various ways. Norman Denzin (1989 in Gibbs 2011: 6:25–9:26) defines a narrative as a sequence of events which are used to construct a story. In addition, May (2012a: 5:20–6:50) argues that the forms of narratives are multiple. Thus, narratives can be found in the forms of writing, interviews, numbers, as well as choreographies, visual images and poems. Thereby, narratives are constructed by applying various tools and methods.

However, narratives have also been found to be impacted by the situation in which they are produced. In the study of wartime sexual violence, and the experiences of violence, the way how narratives are found to be impacted by external pressure raises concerns regarding the trustworthiness of wartime sexual violence narratives (Féron 2018: pp. 115-117; Oosterhoff et al. 2004: p. 68; Gorris 2015: pp. 414, 416, 420). Furthermore, Shipman (2014: p. 7) identifies that as the objects of study, humans are easily impacted by their social setting. For instance, Ross (2003: p. 23) found that some of the women’s hearings at the South African Truth and Reconciliation Commission were focused on the narratives of the male community members. Moreover, regarding the Guatemalan Historical Clarification Commission, Marcia Esparza (2014: p. 172) argues that the indigenous Mayan population’s subjectivity was shaped by the state army’s connections to the indigenous community during the civil war and thereby, the post-conflict hearings did not capture the realities of the community’s experiences with military oppression. Hence, as some conflict narratives attempting to bring out individuals’ experiences with violence are found to be limited by the surrounding in which they are produced, a question emerges regarding the nature of conflict narratives. How could a narrative about a conflict be produced, wherein the narrative would focus purely on the emotion of the individual producing the narrative?

Kleres (2010: pp. 182-183) identifies that even though social science research has become more interested in the study of human emotion, little attention has been paid to the way in which the emotional dynamics of humans could best be captured by research. However, González (2011: p. 175) and Keen (2011: pp. 7-10) suggest that art is capable of producing a variety of human emotions which no other form of narrative can. The connection which artistic works have with emotion is also supported by neuroscientific research. For example, Vessel, Starr and Rubin (2012: pp. 1-2, 5-6) found that the magnetic resonance images taken from individuals who consumed artistic visual images, showed activity in the brain areas linked to emotional and sensory reaction, as well as their personal relevance. Moreover, Talwar (2007: p. 23) argues that art-making was found to alleviate trauma symptoms of soldiers more effectively than verbal psychotherapy. This was explained by the difference in brain functions when trauma was discussed through art in comparison to verbal communication. In addition, Barry (1994: pp. 37-48) argues that art-based therapy functions by bringing subconscious and unspoken processes into light and therefore, is beneficial in understanding otherwise hidden thought-processes through the deconstruction of the symbols of artwork (pp. 37-38). Thus, art as a narrative produced primarily through the expression of human emotion could be identified as a promising subject of research in investigating socially silenced phenomena.

Moreover, artists have been found to engage in various conflict-related themes in their work. Examples of this can be seen in the paintings of various war artists, post-conflict literature, and the photography reflective of sexual torture of war prisoners (UN Women 2018; Morina 2018: p. 1; Raina-Clair Gillis 2005; Smith 2006: p. 1; Stenberg 2015: p. 3; Seppälä 2018: pp. 15, 25; Richards 2014: p. 1; Baker 2017: p. 1). Therefore, this research applies the term *artistic conflict narrative*. The term is defined through the nature of the narrative as including elements of both conflict narratives and artistic narratives. Hence, artistic conflict narratives can be understood as a form of a narrative, in which the individual's emotional experience with conflict is the motivation for producing such a narrative. Moreover, this research argues that artistic conflict narratives are useful for the study of violence because such narratives enable the artist to claim their own emotions regarding their experience. Thereby, it would be less likely that the surrounding social environment would direct the narrative, which has been found to occur in post-conflict narratives produced before a court or a public (Ross 2003: p. 23; Esparza 2014: p. 172). Instead, based on the findings on art as a method of emotional release, artistic conflict narratives could be argued to produce a narrative which is reflective of the individual's pure emotional perception regarding an experience in a violent social setting.

However, in the context of peace and conflict research, art-based research is not a new approach. For instance, Susanna Hast's work *The Sounds of War: Aesthetics, Emotions and*

Chechnya (2018: p. 4) explores human emotion in the context of the Chechnyan war and attempts to engage with the emotional dynamics of individuals in the context of conflict by investigating musical expressions. Jauhola (2015: ACEH) has approached post-conflict communities through a street ethnographic approach. In her research, photography has been a key conveyer of her findings which shed light on people's challenges regarding silenced forms of violence as well as expectations from gender roles in post-conflict society. Moreover, Väyrynen (2013: pp. 137-151) has investigated the appropriation of male bodies in post-conflict healing from a visual arts perspective to understand how the construction of national identity is connected to a particular representation of masculinity. In addition, Lorde (1997) has produced a wide body of poetic work which speaks of the emotions connected to silences imposed by hegemonic narratives, such as *Cables to Rage* and *From a Land Where Other People Live* (pp. 29-55, 59-96).

1.3 South African poetry

The research will use South Africa as its case in studying the gendering of wartime sexual violence in artistic conflict narratives. South Africa has a complex history with colonization, which was reflected in the almost-century-long policy of racial division called apartheid. Under apartheid, many South Africans were subject to grave structural, cultural and physical oppression determined by their ethnic origin, which resulted in the emergence of enormous inequalities within the population (Peters 1999: pp. 74-75). Moreover, significantly high rates of sexual violence have been recorded in South African society, which research argues are historically rooted in the colonization of the country and the violently oppressive apartheid regime (Gqola 2015, in Davis 2015: p. 1; Mapombere 2011: pp. 4-6, 11; Sigsworth 2009: pp. 2-3, 9-11). Nevertheless, after the policy of apartheid ceased to exist during the early 1990s, the newly established South African government began the new post-apartheid era by facing its oppressive past by allowing all individuals to take part in the South African Truth and Reconciliation Commission (TRC). The TRC provided various narratives regarding individuals' experiences with the oppressive apartheid government, which is why it has also become extensively researched (Vora and Vora 2004: pp. 301-303). Yet, the South African TRC has been criticized for its inadequacy to produce a comprehensive narrative about the experiences of violence individuals faced during apartheid (Ross 2003: p. 23).

However, the challenges of apartheid and the post-apartheid era have also been widely discussed by South African artists in their works (Adetuyi and Adeniran 2018: pp. 21, 27; Charles 2011: pp. 2-4, 79). More specifically, South African poetry has been identified by Anderson and Cooper (2003: p. 1) as being shaped by the liberation struggle during apartheid,

as well as by the reconciliation era of the post-apartheid state. Yet, even though the massive social change in South Africa has been the subject of study for many researchers, the reflections of apartheid and post-apartheid violence in South African poetry has not been extensively studied. Yet, the study of South African poetry has been conducted to investigate its reflection of contemporary South African politics and history. The findings suggest that the poetry analyzed was highly engaged with the political themes of the country, and was argued to function as a tool to express emotional aspects regarding social issues (Meyer 2007: pp. 182-185; Vogt 2008: pp. 112-113; Adetuyi and Adeniran 2018: pp. 21, 27).

Therefore, research points out that the rate of sexual violence in South Africa during and after apartheid is significantly high. Moreover, the findings suggesting that South African poets are reflective of contemporary politics, and the lack of studies on how South African poetry is reflective of conflict-related violence, this research has chosen South Africa, and South African poets as the focus of its study.

1.4 The methodological framework

Methodologically, the study will apply a symbolic constructivist approach which is comprehended by research from literature studies on how the gendering of literary symbols in an active/masculine-passive/feminine binary is used in literature to reflect social phenomena and social positions in society (Butler Flora 1971 pp. 435, 439, 440; Johns-Heine and Gerth 1949, in Butler Flora 1971: p. 438; Albrech 1956, in Butler Flora 1971: p. 438; Wight 2015: pp. 182-183). The analysis will be conducted in the form of a gendered reading of the symbolism of agency and passivity in South African apartheid poetry.

As discussed in parts 1.2 and 1.3, the study will be investigating South African apartheid and post-apartheid poetry as a form of an artistic conflict narrative. However, as poetry can be understood to constitute a narrative which applies specific literary devices in its creation, poetry methodologically will have to be approached differently than other narratives, such as interviews or court testimonies. Thus, the focus will be on the use of symbols in poetry. Methodologically, symbolic constructivism approaches narratives by stressing the importance of analyzing symbols to understand the dynamics of the human mind and human emotion (Barry 1996: p. 411; Barry 1994: pp. 37-39).

Moreover, the key assumption behind the justification of this approach comes from the research suggesting that an engagement with an artwork has been shown to activate parts of the brain responsible for emotions and personal relevance, and that art-making as a trauma

therapy method has been shown to be successful due to its particular engagement with brain areas responsible for emotions, memory and personal relevance, in comparison to verbal psychotherapy methods (Vessel, Starr and Rubin 2012: pp. 1-2, 5-6; Chapman et al. 2001 and Monti et al. 2005, in Talwar 2007: p. 23). Therefore, when investigating emotional traumas resulting from the experience of a silenced violent phenomenon, artistic conflict narratives could be seen as potential in reflecting the purest and the most unaltered form of the emotion attached to that violent experience (Barry 1996: p. 411; Barry 1994: pp. 37-39). Furthermore, given the silenced nature of wartime sexual violence, developing a method through which to enter the subconscious mind of the artist to explore the emotional connection between the artist and their artwork about trauma could help break and understand these silenced experiences with violence.

To further elaborate, the symbolic constructivist approach to poetry attempts to look at the central artistic element of poetry which can be seen in its symbolic language, as pointed out by Meehan 2017 (p. 1) and The American Academy of Poets (2015: p. 1). The reason why this can be seen as relevant is because these central artistic elements are seen as those elements which encrypt the artist's emotions and experiences, as suggested by Langer (in Reichling 1993: p. 3) and Barry (1996: p. 411; 1994: pp. 37-39). They argue that human beings by their very essence are symbolic creatures whose minds experience and produce the world around them through the symbols around them. Furthermore, symbols as poetic elements, as pointed out by Mihut (1976: p. 87, in Pedersen 2015: pp. 593-594), Pedersen (2015: pp. 593-594) and Meehan (2017: p. 1), must be read as reflecting something beyond their literal meaning. Thus, by attempting to de-encrypt the poetic symbols by looking into the meanings behind them could reveal something deeper about the subconscious mind of the artist at the time when the artist has produced the given artwork of poetry. Moreover, by linking this aspect regarding symbolism back to the neuroscientific research on how an engagement with art is found to activate those parts of the brain responsible for emotions, memory and personal relevance, constructing an image of the symbols of poetry could offer suggestions regarding the nature of the experiences of violence or the emotional aspects of living in a violent environment.

Therefore, the symbolic constructivist approach which is developed in this research deals with the meanings and associations behind the use of symbolism in poetry. Given that silences around wartime sexual violence have been argued to emerge from the gendering of wartime sexual violence, this research will attempt to de-code the associations behind symbols which are constructed in an active/masculine-passive/feminine binary. The attention paid to this type of a binary construction of symbols is identified as a common stylistic device used in creative

literary texts (Butler Flora 1971 pp. 435, 439, 440; Johns-Heine and Gerth 1949, in Butler Flora 1971: p. 438; Albrecht 1956, in Butler Flora 1971: p. 438; Wight 2015: pp. 182-183), and can also be found to have a similar juxtaposition as the gendering of wartime sexual violence, whereby the vulnerability to such violence is feminized and the perpetration of such violence is masculinized (Féron 2018: pp. 115-117).

Moreover, the symbolic constructivist approach to explain such symbols is based on earlier research on symbolism which is used to discuss the symbolic associations produced in the selected poetry. Moreover, what needs to be pointed out is that as wartime sexual violence is a form of bodily violence, this research will focus on discussing those symbolic active/masculine-passive/feminine binaries with an association to the human body, sexuality, life or existence in relation to symbols associated with destruction, the imposition of power, violence or a chaotic social environment. The analysis will then attempt to see whether the construction of such symbolic binaries reproduce gendering similar to wartime sexual violence.

In practice, the analysis is done by first determining the use of symbols in an active/masculine-passive/feminine binary. The active/masculine-passive/feminine binary is identified by selecting those symbols, which are written in relation to another symbol by indicating a power relationship between them wherein the other symbol is the active component and the other symbol is the passive component. The following symbolic binary from the poetry will elaborate this: "*black lightning* bleeding through *the mouth*". As the symbol *black lightning* bleeds through the symbol of *the mouth*, the *black lightning* is seen as the active symbol described in relation to the other symbol which is made passive through the action of the masculine symbol. Therefore, in terms of the active/masculine-passive/feminine binary, *black lightning* is active and *the mouth* is passive.

After the active/masculine-passive/feminine binaries are located in the poems, those extracts where at least one of the symbols is associated with the human body, sexuality, life or existence, and the second symbol with destruction, the imposition of power, violence or a chaotic social environment are analyzed. The determination of the underlying associations which the symbols will have is done by consulting earlier research conducted on the meanings behind symbols. These works will function as the basis for the symbolic discussion in the analysis. A detailed outline about the works used to discuss the symbolic associations of the selected poetry can be found on pages 43-48 in part 3.5.

Therefore, the analysis based on the method of symbolic constructivism can be understood as producing a gendered reading of the symbolism of activity and passivity in South African

apartheid and post-apartheid poetry. The analysis can thus be seen to produce a gendered discussion based on symbolic interpretations about how the symbolism of passivity and agency is used in South African apartheid poetry to reflect the gendering of poetic symbols associated with the human body, sexuality, life or existence in relation to symbols associated with destruction, the imposition of power, violence or a chaotic social environment. However, as the methodology is highly dependent on the interpretation of symbols applied by South African apartheid and post-apartheid poetry, there exist various limitations regarding the data set as well as the ethics of this research. A discussion about the ethical considerations and limitations is presented in part 3.6 on pages 48-50.

Yet, the purpose of this research is not to disrespect the authors and the intended message in their work. Thus, the analysis will take an extremely careful approach in the analysis of the use of symbols, and will offer suggestions as to what the symbols could possibly say about the experiences of violence based on the research conducted on the symbolic associations of the found symbols. Moreover, the methodology also draws from the arguments about the effectiveness of art-based therapy in helping individuals overcome painful emotions from traumatic experiences, and aims to promote the relevance of artistic conflict narratives as a tool to discuss the emotions attached to living in a violent setting.

Hence, by applying symbolic constructivism, the methodological framework will study poetic narratives with a focus on the symbolism of agency and passivity as a literary tool. Through the application of the methodological frame, this research will investigate the gendering of wartime sexual violence in South African poetry, but will also focus on how violence and the emotional dynamics of the writers could be present in the selected poetic narratives.

1.5 The research problem and the research questions

The research problem can be found to emerge from the issue that the gendering of wartime sexual violence is argued to produce silences for the victims of such violence, which is also argued to make it challenging for research to comprehend the phenomenon. Moreover, it is identified that there exists a research gap regarding the study of wartime sexual violence in artistic narratives, such as poetry. However, the study of wartime sexual violence in poetry is also identified as challenging because wartime sexual violence is not widely written about due to the silenced nature of the phenomenon.

Therefore, this research attempts to analyze South African apartheid and post-apartheid poetry written in the context of a violent social environment to determine how the gendering of

wartime sexual violence, violence and emotional dynamics are present in poetic narratives written in the context of a violent social environment. Moreover, South Africa as the case is selected due to the findings suggesting that South African apartheid and post-apartheid society experiences significantly high rates of violence and sexual violence rooting back to the era of colonization, violent oppression and segregation (Gqola 2015, in Davis 2015: p. 1; Mapombere 2011: pp. 4-6; 11). Yet, as the research on the phenomenon identifies the challenge which silences create to the understanding of it, the investigation of the artistic work of poetry written in a social context where high rates of violence and sexual violence are recorded could provide new insights.

Therefore, even though this methodological approach can be understood as experimental, based on the theoretical foundation and the methodology of the study, the analysis is conducted with the focus on the following research questions:

1. Can a gendered reading of the symbolism in South African apartheid and post-apartheid poetry show reflections of the gendering of wartime sexual violence?
2. What can a gendered reading of the symbolism in South African apartheid and post-apartheid poetry reveal about the experiences of violence or the emotional dynamics of writers writing in the context of apartheid and post-apartheid South Africa?
3. What are the limitations of using symbolic constructivism to understand the meanings behind symbols applied in South African apartheid and post-apartheid poetry?

1.6 Findings

The analysis was conducted by first determining the use of symbols in an active/masculine-passive/feminine binary. After this, those extracts where at least one of the symbols was associated with the human body, sexuality, life or existence, and the second symbol with destruction, the imposition of power, violence or a chaotic social environment - according to the sources on symbolism outlined in part 3.5 on pages 43-48 - were analyzed.

First, the results indicate that the symbolism in the selected poetry cannot be said to be reflective of wartime sexual violence, and therefore, of the gendering of wartime sexual violence. Second, the symbolism can neither be said to directly reflect the experiences of violence. However, the analysis could be said to have produced a discussion about how the symbols associated with the human body, sexuality, life or existence are masculinized or feminized in relation to symbols associated with destruction, the imposition of power, violence or a chaotic social environment. This discussion could be seen as showing how writers of

poetry written in a violent social environment apply the literary device of symbols through a active/masculine-passive/feminine binary to narrate their personal reflections of the society where they live.

Furthermore, what the gendered reading of the symbolism of agency and passivity suggests is that 7 of the poems feminized the symbols with an association to the human body, sexuality, life or existence, and masculinized the symbols associated with destruction, the imposition of power, violence or a chaotic social environment. In contrast, 3 of the symbolic active/masculine-passive/feminine binaries in the poems masculinized and gave agency to the symbols interpreted as referring to the human body, sexuality, life or existence, in relation to the feminized and passive symbols associated with destruction, the imposition of power, violence or a chaotic social environment.

Nevertheless, the limitations of analyzing symbolism in poetry to determine how the gendering of wartime sexual violence or the experiences with violence are present in the symbolism of passivity and agency of the selected poetry, emerge from the interpretive nature of this research. Moreover, there exists a significant risk of epistemological violence which such research can produce by conducting an analysis of poetic symbols based on a symbolic constructivist approach. Therefore, based on the limitations of the analysis of symbols, the analysis could not be said to have provided ultimate certainty about whether the artists attempted to communicate what the analysis suggests, which point out the weaknesses regarding the application of the developed methodological frame to the data set.

2. Theoretical Perspectives

2.1 Introduction

This chapter will establish the theoretical foundation for this research. The chapter will first introduce and discuss the challenges of conceptualizing wartime sexual violence by demonstrating the discrepancy that exists in the conceptualizations of wartime sexual violence between the international security body and critical research on the topic. It will then move onto discussing the ways in which female and male experiences of wartime sexual violence are silenced in the security legislation, as well as through the gender expectations which patriarchal societies produce for individuals. Next, the chapter will demonstrate how various artistic narratives, ranging from visual art to literature, have produced counter narratives which have historically challenged gender roles and expectations in the context of war. Next, it will be shown that there is a lack of studies on wartime sexual violence in artistic narratives, and thus artistic narratives make up a promising subject of study for peace and conflict research. Finally, the case of South African poetry and conflict-related sexual violence in the case of South Africa will be discussed and justified as the research focus.

2.2 The problems with conceptualizing wartime sexual violence

Sexual violence has been researched in various contexts and the findings suggest it is experienced during both periods of peace and war. However, the severity of sexual violence has been found to increase during violent conflict (Caprioli and Boyer 2001: pp. 503-505). Thus, one of the emerging global security concerns has been the occurrence of sexual violence in conflict. Sexual violence can be understood as any sexual action which inflicts harm on an individual based on gender norms and unequal power relationships (The UN Refugee Agency 2019: p. 1). The increased awareness of wartime sexual violence can be seen in the way in which international security measures have evolved to respond to it. A landmark example is the United Nations' Security Council (UNSC) resolution 1325, adopted in year 2000, which aims at emphasizing the significant role of women and girls in conflict resolution and peacebuilding. The resolution sets out that women and girls are differently vulnerable to men during conflicts, and hence women and girls should play an equal role as peacebuilders in order to establish sustainable peace and security in society (UN 2000: pp. 1-3; see also Galtung 1969: p. 183). A more recent attempt to address wartime sexual violence by the UNSC comes from its resolution 2106. Adopted in 2013, the resolution 2106 reaffirms female vulnerability to wartime sexual violence, as well as the consequent public health

concern of HIV and AIDS, which is linked to the occurrence of rape. However, in addition to its focus paid on the challenging role of women and girls, the resolution acknowledges men and boys as vulnerable to wartime sexual violence (UN 2013: pp. 1-2, 5). This can be seen as a change to the previous narrative by the international policy, which for long excluded men and boys as possible victims of wartime sexual violence. Yet, research criticizes resolution 2106 for the limited attention it paid to male vulnerability (Gorris 2015: p. 414, 416, 420). Hence, the emerging questions regard the way in which the conceptualization of gender in relation to wartime sexual violence limits the comprehensive understanding of the phenomenon. Who are the victims and perpetrators of wartime sexual violence and how can the phenomenon be understood?

In her criticism of the conceptualization of wartime sexual violence by the global security policy, Meger (2016: p. 149) argues that the securitization of sexual violence by the international security body establishes a limited understanding of wartime sexual violence. She argues that when such a complex phenomenon is securitized, it is done by homogenizing the victims. This, she points out, creates a simplified understanding of the dynamics of sexual violence in war by objectifying the claimed victims. Consequently, Meger identifies that the conceptualization of the objects of sexual violence lacks a comprehensive understanding of how wartime sexual violence functions during violent conflict. Other scholarship can also be found to show divisiveness regarding the topic.

For example, Carpenter (2006: p. 84) holds that the conceptualization of sexual (and gender-based) violence as a phenomenon concerning only women and girls limits the understanding of violence against men and boys in conflict. She argues that men's recorded experiences with wartime sexual violence, forced conscription and sex-selected mass killings should also be embedded in the concept of sexual and gender-based violence and thus, enable the treatment of sexual and gender-based violence as a phenomenon concerning both men and women.

Similarly to Carpenter's critique, Eriksson Baaz and Stern (2013, in Williams 2014: p. 2) argue that the understanding of rape as a form of wartime sexual violence is misleading. By studying the case of the Democratic Republic of Congo, they argue that wartime sexual violence occurs through the breakdown of military discipline and concerns both men and women as victims. However, they point out that the conceptualization of wartime sexual violence in policy has established women as victims and men as perpetrators. Moreover, they argue that the conceptualization of sexual violence in security policy is done through the distinction of victims and perpetrators. Hence, they assert that this distinction limits the understanding of the

complex phenomenon of wartime sexual violence, and creates an understanding of sexual violence through the victims' perspective.

In a similar fashion, Féron (2018: pp. 18-20) argues that sexual violence in armed conflict should not be seen as performed by men against women. Rather, by studying the Great Lakes region of East Africa, wartime sexual violence was found to be perpetrated by both men and women against both men and women. Moreover, Féron points out that in the case of the Democratic Republic of Congo, up to 40 percent of the perpetrators of sexual violence against women were found to be female, and 10 percent when sexual violence was perpetrated against men (pp. 75-76).

Similarly, Amalendu (2015: p. 63-64) identifies through the 2004 Abu Ghraib prison abuse case, that perpetrators of wartime sexual violence can also be female. In addition, Vercraeye (2018: p. 1) points out that even though wartime sexual violence against men and boys has long been neglected, the case of Abu Ghraib revealed sexual torture of male prisoners (see also Appendix 2.5).

Moreover, Stener Carlson (1997: p. 127) identifies that in the late 1980s and 1990s, sexual violence against men in conflict was recorded in El Salvador, Croatia and Greece. However, he points out that despite the acknowledgment that sexual violence against men has occurred, the phenomenon continues to be neglected and misunderstood. Furthermore, Oosterhoff et al. (2004: p. 72) identify that wartime sexual violence research has focused mostly on women. However, they argue that after the recorded cases of sexual violence as a form of torture during the conflicts in former Yugoslavia, more attention has been paid to men's experiences with wartime sexual violence. It was also found that men have been victims of various forms of sexual violence such as rape, castration and genital mutilation (Oosterhoff et al. 2004: p. 72; Nizich 1994: pp. 38-39, 42).

Sivakumaran (2007: pp. 261-267) contributes to these findings by identifying that wartime sexual violence against men occurs in various forms. In his analysis, he concludes that the forms of sexual violence against men are most commonly rape, enforced sterilization, genital mutilation as well as enforced nudity and enforced masturbation. This is also evident in Féron's (2018: pp. 18-20) findings, which suggest that wartime sexual violence against men and women occur differently. For instance, male victims may have experienced genital mutilation whereas rape has been found to be higher in female victims. Nevertheless, men were found to experience rape as a form of sexual violence as well.

Therefore, by looking at the recent findings on wartime sexual violence and the way in which the existing legislation by the global security body conceptualizes the phenomenon, there can be seen to exist a discrepancy between policy and recent research findings. Moreover, findings point to a difference in male experienced wartime sexual violence, which further emphasizes the complexity and misconceptualization of the phenomenon in security policy.

2.3 Silencing wartime sexual violence against men through policy and the patriarchy

As discussed, the scholarship on wartime sexual violence shows the complexity of the phenomenon. Where much focus has been paid to women's experiences as the victims of wartime sexual violence, the emerging findings suggest that the victims of wartime sexual violence are not limited to women. Rather, wartime sexual violence has been reported to be a common phenomenon affecting both women and men, as well as perpetrated by both women and men. Therefore, the issue of wartime sexual violence requires more research attention for new perspectives to emerge and comprehend, as well as challenge, previous findings and views. However, one major predicament in investigating people's experiences with such violence comes from the difficulty to narrate such experiences. The silence which revolves around the topic makes it challenging to address the phenomenon and inquire comprehensive information about the experiences of individuals having experienced it. Therefore, the question which emerges has to do with how individuals' experiences with wartime sexual violence are being silenced, and what are the reasons why silences occur.

Regarding women's experiences with wartime sexual violence, Haeri and Puerchguibal (2010: pp. 116-119) identify that silences surrounding sexual violence against women can be witnessed in the history of international policy. For instance, in the 1949 Geneva Conventions, sexual violence is not discussed comprehensively but rather, referred to as 'injury to body or health'. Thus, the act of rape is not fully included in the script. However, Haeri and Puerchguibal argue that the more recent additions to the international body of law have moved toward acknowledging sexual violence, forced prostitution and other forms of assaults against women. This is evident, for instance, in the Articles 27 and 147 of the Fourth Geneva Convention, and Articles 75 and 76 of the 1977 Additional Protocols. However, the UN Resolution 1325, adopted in year 2000, with its 2008 and 2009 additions clearly condemn the use of sexual violence as a weapon of war. Nevertheless, even though Haeri and Puerchguibal find that the silence around the topic of wartime sexual violence has become challenged by the evolving international body of law, they argue that the continuing silence seen in under-reported sexual violence cases are also a result of poor implementation of the legal framework in practice (pp. 116-119).

Moreover, regarding the acknowledgment of men's vulnerability to wartime sexual violence in policy, male victims can be found to face invisibility. For instance, Stener Carlson (1997: p. 127) argues that the legal framework in various countries continues to create a legal environment where viewing men as victims of wartime sexual violence is impossible. This, he claims increases the silence surrounding male sexual violence during violent conflict. Nevertheless, Stener Carlson identifies that the Sexual Assault Investigation Team of the International Criminal Tribunal for the former Yugoslavia was faced with reports of sexual violence perpetrated against male victims. These reports helped reveal that men who were forced to rape and sexually assault other men, forced to perform fellatio and other sexual acts on guards and each other, suffered castrations, circumcisions, and other sexual mutilations. Therefore, even though Stener Carlson criticizes the legal framework of various countries as exclusively focused on women as victims of sexual violence, the experiences of men as victims can be seen to become more evident in post-conflict reconciliation processes (p. 127).

However, even though policy has been argued to misrepresent the realities of wartime sexual violence, Touquet and Gorris (2016: pp. 37-38) argue that men and boys have recently become more recognized as a group suffering from sexual violence during violent conflict. This recognition becomes evident through the adoptions of the G8 Declaration on Preventing Sexual Violence in Conflict, the UNSC resolution 2106 and the UN General Assembly Declaration, all adopted in 2013. They identify that such changes in addressing male vulnerability to wartime sexual violence on a policy level creates expectations especially for UN programmes to become more inclusive in helping male victims of wartime sexual violence. In addition, Schulz (2018: pp. 38-39) identifies that the UNSC resolution 2106 in 2013 was the first resolution to view men as victims of sexual violence in conflict. However, similarly to Haeri and Puerchguibal (2010: pp. 116-119), he points out how ineffectively the policy has been implemented, and how support for male victims of sexual violence continues to remain scarce. In addition to Schulz, Touquet and Gorris (2016) identify that the aforementioned resolutions and declarations continue to focus mostly on women and girls, and mention men and boys twice, even though the recognition of men and boys as victims of wartime sexual violence marks a change in the way gender is understood (pp. 38-39). Thus, the conceptualization of wartime sexual violence can be seen to shift toward greater acknowledgment of male victims. Yet, the recently adopted policy documents also reflect the fact that there exists a limited understanding about how to adequately comprehend and address the phenomenon (p. 40). Therefore, Gorris (2015: pp. 414, 416, 420) argues that the international policy instruments responding the sexual and gender-based violence lead to a structural silencing of male victims of wartime sexual violence.

However, even though men have become somewhat more recognized as victims of wartime sexual violence in the global security framework in recent years, a question must be raised concerning the extent to which male victims would be able to come forward with their experiences if available programmes would exist to help victims adequately in their communities. Despite the recent changes to recognize men as possible victims of wartime sexual violence in policy and research, the patriarchal communities where the violence occurs poses challenges to men's voice.

When it comes to understanding conflict through gender, Elshtain (1987: pp. 7-9) argues that the roles in war are highly influenced by the distinction of what is masculine and what is feminine (see also Butler 1990: p. 163-166). In her example, warriors who are justly defending a nation is an image predominantly viewed as masculine whereas pacifism and avoidance of war are associated with femininity (Elshtain 1987: pp. 7-9). However, the accuracy of these associations should be critically viewed in terms of the reality of conflict and warfare. When it comes to addressing wartime sexual violence of men and women, the masculine notion of being a warrior creates a contradiction with the feminine notion of being vulnerable to violence, created by the international security framework.

Moreover, Misra Amalendu (2015: pp. 151-152) argues that the difficulty of addressing sexual violence against men stems from the false understanding of gender in the international institutional level, where gender can still be seen as equating to women. This is supported by Gorris (2015: pp. 414, 416, 420), who points out that gender on the international institutional level equates to women, and hence ignores the vulnerability of men and boys. Therefore, when addressing wartime sexual violence, victimhood of such violence is primarily constructed through femininities and perpetration through masculinities.

Therefore, Cynthia Cockburn (2004: p. 35) argues that hegemonic masculinity plays a fundamental role in understanding the dynamics of wartime sexual violence (see also, Messerschmidt 2018: pp. x-xi). In her view, sexual violence in a conflict society functions as a tool to increase one's masculinity in a setting where various masculinities are in competition against one another. She asserts that by conducting the act of sexual violence, individuals are able to accentuate their masculinity in relation to others through the humiliation of enemy groups (p. 36). This is supported by Sivakumaran (2007: pp. 261-267), who suggests that the main reason behind wartime sexual violence is to gain power and dominance over others. Another reason, he argues, is to emasculate other men either through feminizing or homosexualizing them in the eyes of others, or by preventing future procreation. Finally, he

points out that sexual violence is linked to the emasculation of the group viewed as the enemy which, depending on the conflict, can for instance consist of ethnic, religious or linguistic groups (pp. 270-274). Furthermore, Amalendu (2015: pp. 32-34, 97) argues that even though sexual violence does not stem from sexual desire, the taboo around acknowledging homosexuality silences male victims of wartime sexual violence.

In relation to this, Féron (2018: pp. 115-117) asserts that the feminine notion of vulnerability in patriarchal societies is instrumental in producing silences of male victims of wartime sexual violence due to the inability to come forward, because coming forward as a male victim of wartime sexual violence would further feminize the victims, which is incompatible with the social role of men established in patriarchal communities. This is also argued by Oosterhoff et al. (2004: p. 68), who claim that due to gender stereotypes, the already little reported cases of sexual violence are rarely admitted by male survivors, and consequently, the detection and addressment of male sexual violence remains challenging for professionals. Therefore, the gendering of wartime sexual violence can be seen to establish the vulnerability to wartime sexual violence as feminine and the perpetration of wartime sexual violence as masculine. Consequently, such gendering of wartime sexual violence is argued to cause silence especially among male victims.

Thus, the silencing of wartime sexual violence can be seen in the structure of the global security framework gendering the phenomenon of wartime sexual violence, which is linked to the way in which gender roles are established in patriarchal societies. Moreover, wartime sexual violence is suggested to function through hegemonic masculinity, wherein the feminization of victims plays a key role in gaining power over others during violent conflict. Therefore, the question which arises has to do with the way in which silences surrounding wartime sexual violence could be broken.

2.4 Studying wartime sexual violence through artistic conflict narratives

Even though silences around wartime sexual violence establishes a challenging research environment, various narratives on violent conflict have been produced by artists throughout history. Through a variety of methods, such as photography, painting, public art and literature, artists have been engaged in the themes of warfare by initiating controversy and debate on phenomena such as gender roles and sexual violence. Therefore, this section will demonstrate the ways in which artists are engaged with conflict dynamics in their work. Finally, it will be identified that a promising research gap exists in the study of poetry.

Regarding artistic narratives that have challenged gender norms during warfare, the war artist Molly Lamb Bobak's paintings were the first to capture Canadian women's roles in society during the Second World War. In her works produced between 1943 and 1946, she depicts the various tasks women took both in the warfront and at home as the members of the Canadian Women's Army Corp. To elaborate, her painting *Private Roy* depicts a realist portrait of a female army official, bringing about a narrative of the nature of work women held during the war (Raina-Clair Gillis 2005: p. 75; see Appendix 2.1 on page 111). Similarly to Bobak's work, another war artist Pegi Nicol Macleod was engaged with women's war roles in her work. For instance, her 1944 painting *WRCNS in Dining Room* depicts the officers of the Women's Royal Canadian Naval Service socializing off duty (Raina-Clair Gillis 2005: p. 75; see Appendix 2.2 on page 111). Even though both Bobak and Macleod can be seen to witness women as war actors, their illustrations shed light on the realities of women's roles in war, and their artistic styles produce narratives which depict gender roles in varying styles. Bobak and Macleod can therefore be seen as having challenged feminine war roles as discussed by Ehlstain (1987: pp. 7-9), and produce an artistic counter narrative which reflects the changing nature of gender roles in society.

Furthermore, to understand how art has functioned as a narrative reflecting wartime sexual violence, the case of Kosovo offers a useful example. For instance, the 2015 public exhibition, titled *Thinking of You*, by Alketa Xhafa-Mripa in Pristina was produced as a way to challenge the stigma against victims of wartime sexual violence in the Balkan armed conflict in the 1990s (Tran 2015: p. 1; see Lapinsuo 2017: p. 18). The project occupied Pristina's main football stadium, and the artwork consisted of hundreds of women's dresses hung by the field (see Appendix 2.3 on page 112). Moreover, another exhibition attempting to challenge the silence of the victims of wartime sexual violence was held in Pristina in 2018. The exhibition, titled *Colors of Our Souls*, consisted of paintings produced by anonymous female artists who had experienced wartime sexual violence during the armed conflict in the 1990s (UN Women 2018; Morina 2018: p. 1). Together, the exhibitions evidence the way in which wartime sexual violence has become a present theme in artistic conflict narratives.

However, even though the exhibitions can be seen to reflect the way in which artistic narratives about wartime sexual violence can penetrate the public space, they do little to challenge the notion that victims of wartime sexual violence could be male. For instance, the use of dresses to symbolize the victims of sexual violence can be seen to conceptualize the victimhood to sexual violence as a feminine phenomenon. Moreover, the 2018 painting exhibition invited female artists to produce works on the theme of wartime sexual violence, yet the exhibition maintained the anonymity of the artists, which could be seen as reproducing the silence

around wartime sexual violence rather than challenge it. This was also evident in the visual images produced by the painters, which portrayed 'life as they would love it to be [by showing] elements of peace, hope, love and solidarity.' (UN Women 2018: p. 1). Furthermore, even though the exhibition may have brought the issue of wartime sexual violence into the public space, neither the gender composition of the artists, nor the art work itself, directly challenged the vulnerability to wartime sexual violence as something other than a female experience.

Thus, to see how male wartime sexual violence is presented in artistic narratives, the images depicting torture and abuse of prisoners in the Abu Ghraib prison in Baghdad in 2004 function as an example. The original photography from the prison showed both male and female soldiers perpetrating sexual torture against Iraqi prisoners, which established a powerful narrative about wartime sexual violence against men, as also identified by Amalendu (2005: pp 63-64; see Appendix 2.5 on page 112). Moreover, the narrative in the photograph could also be seen in the 2007 exhibition, titled *Abu Ghraib*, by Fernando Botero. His paintings depict clothless male characters and soldiers committing violent acts upon prisoners. The case of Abu Ghraib was also reflected in a 2004 exhibition in Hewan Gallery in Baghdad (Smith 2006: p. 1; Stenberg 2015: p. 3; see Appendix 2.6 on page 113). Therefore, artistic narratives can be found to engage in both male and female experiences of sexual violence in war.

Furthermore, when it comes to challenging notions about warfare and gender, the works of literature have also produced counter narratives. For example, the work of Vera Brittain, whose realist memoir *Testament of Youth*, published in 1933, challenged the nobility of warfare by describing the long-term impact the First World War had on women and the middle class in Britain (Bennett 1987: p. 18). Moreover, even though having become a major part of the societal narrative of Finland in the late 20th century, the novel *The Unknown Soldier* by Väinö Linna was initially criticized for its portrayal of soldiers as unpatriotic due to its depiction of soldiers as characters critical about the war and the state (Seppälä 2018: pp. 15, 25). This can be seen in the following quotes:

Liberty medals...Are they trying to bribe me with coloured ribbons? I wouldn't kill a man for one of those things. Or go and be killed. Any shooting I do is to save my own life, and not for a ribbon and a hunk of bronze. (Linna 1954)

Similar representation of soldiers can also be witnessed in the quote below:

Finnish president Risto Ryti and the National Orchestra proudly present ... a polka: "Up Shit Creek Without a Fucking Paddle". (Linna 1954)

Moreover, Richards (2014: p. 1) identifies that poetry by authors such as Siegfried Sassoon emerged during the First World War, which criticized the war through its satire and realism - styles challenging the romanticization of warfare in literature. His poem *Memorial Tablet* is an example of how he produced a critique against militarized masculinity (No Glory in War 2017: p. 1):

I died in hell—(They called it Passchendaele).
My wound was slight,
And I was hobbling back; and then a shell
Burst slick upon the duck-boards: so I fell
Into the bottomless mud, and lost the light...

...Two bleeding years I fought in France, for Squire:
I suffered anguish that he's never guessed.
Once I came home on leave: and then went west...
What greater glory could a man desire? (Sassoon 1920)

However, even though poetry and literature can be found to have challenged gender roles in war, studies on wartime sexual violence in literature remain scarce (Fischer 2018: p. 1). Nevertheless, Baker (2017: p. 1) identifies that wartime sexual violence has become a subject of poetry and musical lyrics in the works of the Congolese artist Maison Dorcas. The phenomenon of wartime sexual violence during the armed conflict in the Democratic Republic of Congo has inspired her art, which has gained popularity through broadcasts by the local radio stations in Kinshasa. Dorcas has also initiated an art-based therapy programme for victims of sexual violence (Baker 2017: p. 1; Humanitarian Innovation Fund 2015: p. 3). However, even though Dorcas discusses wartime sexual violence in her literary art, male experienced sexual violence remains invisible. Thus, the question emerges as to how would poetry as an artistic narrative engage in the theme of wartime sexual violence, and would it conceptualize vulnerability to, and perpetration of, wartime sexual violence as masculine or feminine notions.

2.5 Conflict-related sexual violence in South Africa and South African poetry

Du Toit (2014: pp. 101-102) identifies that the occurrence of sexual violence in South Africa is significantly high as well as poorly understood. In her research, she discusses the root causes of sexual violence in South Africa by examining the issue of rape from the perspectives of psychology, historical, political and economic oppression (pp. 103-109). However, she views the issue from the perspective that men function as perpetrators and women as the victims, thus reproducing the gendering of wartime sexual violence.

Similar to du Toit, Sigsworth (2009: pp. 2-3) argues that the rate of sexual violence in South Africa is exceptionally high. She conducted an analysis on both qualitative and quantitative studies which have investigated sexual violence in South Africa and concluded that researching the phenomenon is challenging due to a limited amount of studies on the phenomenon. Moreover, she finds that an additional difficulty in researching the topic comes from the socially silenced nature of the issue. However, to critique her research, it must be pointed out that her conclusions about the causes of sexual violence are feminizing the vulnerability to such violence and masculinizing the perpetration of such violence (pp. 9-11). Therefore, even though she acknowledges the silences surrounding the phenomenon as a challenge to researching the subject, she could also be said to reproduce the gendering of wartime sexual violence which research argues is instrumental in producing silences around the phenomenon (Stener Carlson 1997: p. 127; Gorris 2015: pp. 414, 416, 420; Oosterhoff et al. 2004: p. 68; Féron 2018: pp. 115-117).

Furthermore, Mapombere (2011: p. 4-6) agrees by identifying that South African society experiences significantly high rates of sexual violence against women. She argues that high rates of sexual violence are a result of the violently oppressive apartheid legacy which has largely shaped the mentalities toward the acceptability of sexual violence in the country during the time of violent oppression by the state. However, her argument is also produced with the assumption that the victimhood of sexual violence is an issue concerning only women. Even though the statistics and narratives she presents support the fact that women do make up a significant number of victims of wartime sexual violence, men are not discussed as victims in her research (p. 11). Therefore, similarly to Sigsworth and du Toit, the gendering of conflict-related sexual violence as feminizing the victimhood and masculinizing the perpetration is produced.

In addition, Gqola (2015, in Davis 2015: p. 1) writes that the issue of sexual violence in South Africa can be understood as historically rooted to the colonization of the country and the following apartheid era during which sexual violence was a part of the dynamics of oppression. She argues that the history of South Africa has created a mentality of acceptance toward sexual violence against women. However, she also points out that to address the issue of sexual violence against women, the socialization of men should be challenged. In her view, males are socialized in a way which makes the perpetration of sexual violence an acceptable part of masculinity. This could be seen as connected the idea that hegemonic masculinity plays a significant role in the dynamics of conflict-related sexual violence. Nevertheless, similarly to du Toit, Mapombere and Sigsworth, Gqola holds that the victimhood of sexual

violence in feminized and the perpetration of sexual violence masculinized, which does not challenge the gendering of wartime sexual violence.

Therefore, what research on sexual violence in the context of South Africa could be said to show is that the occurrence of sexual violence has deep historical roots to colonization and the violently oppressive apartheid regime. Moreover, this could be seen as reflected in the high rates of sexual violence recorded in the country also in the post-apartheid era. However, research also suggests that the phenomenon is little researched, also because of the challenge which the silenced nature of the issue creates. Furthermore, the phenomenon of sexual violence in South Africa could be seen as largely discussed within the frame of feminizing the vulnerability to sexual violence and masculinizing the perpetration of sexual violence. This could be seen as reproducing the silences which Stener Carlson (1997: p. 127), Gorris (2015: pp. 414, 416, 420), Oosterhoff et al. (2004: p. 68) and Féron (2018: pp. 115-117) argue stem from the gendering of sexual violence in the context of violent conflict.

Furthermore, Sigsworth (2009: pp. 2-3, 9-11) asserts that the challenge of researching experiences with conflict-related sexual violence comes from the silenced nature of the phenomenon. Therefore, the problem for the research of wartime sexual violence can be identified as the inability and unwillingness for many individuals to discuss their experiences openly. This could also be linked to the gendering of wartime sexual violence, which Gorris (2015: pp. 414, 416, 420) and Féron (2018: pp. 115-117) argue makes it difficult for male victims in patriarchal societies to openly express their victimhood to such violence due to the feminization attached to it.

However, artistic conflict narratives have been found as being both reflective of conflict dynamics, as well as having challenged the gender roles in a conflict context (UN Women 2018; Morina 2018: p. 1; Raina-Clair Gillis 2005; Smith 2006: p. 1; Stenberg 2015: p. 3; Seppälä 2018: pp. 15, 25; Richards 2014: p. 1; Baker 2017: p. 1). Therefore, as South Africa has a significantly high rate of sexual violence, which research points out is challenging to investigate due to the silenced nature of the phenomenon, South African art as a focus of research to examine those silences could be identified as a potential research interest in the context of research on conflict-related sexual violence.

In relation to this, Anderson and Cooper (2003: p. 1) identify that South African poetry as an artistic expression is engaged with the social dynamics of South African society. It is pointed out that poetry in South Africa has played an instrumental role in the fight against the oppressive apartheid regime, and therefore, poets have been deeply engaged with the political

struggle in both the apartheid and post-apartheid era. Thus, South African poetry as an artistic narrative reflective of the social dynamics in society experiencing various challenges from violence, instability and structural inequalities could be seen as a potential research focus. However, studies on how violence and conflict-related sexual violence are reflected in South African poetry remain scarce.

Regarding poetic expressions about violent experiences in South Africa, Vogt (2008: pp. 112-113) writes that South African poetry can be found to discuss the emotional experiences of violence and oppression. Meyer (2017: pp. 20, 22, 160, 175) also identifies that contemporary South African poetry is engaged with the themes of state violence and oppression. Moreover, poetry has been found to function as a tool for activism through which violence in communities during apartheid has been opposed (Vogt 2008: p. 126). It is also identified that poetic symbolism is engaged with the emotions and lived experiences associated with living in a violent social environment (Vogt 2008: pp. 130, 136, 160; Meyer 2017: pp. 40, 42, 47), which suggests that an analysis of South African poetic language could offer insights into the lived experiences of individuals in a setting where the occurrence of violence and sexual violence is recorded.

Furthermore, Adetuyi and Adeniran (2018) researched African poetry, including South African poems, from the perspective of how agony is expressed through the symbolism and imagery of the selected poetry. They argue that symbols as stylistic devices in poetry are used to visualize social problems which the poets witness in their surrounding environment (p. 21). Moreover, the symbolism was found to reflect oppressive violence, and hence Adetuyi and Adeniran suggest that an analysis of literary stylistic devices such as imagery and symbolism could reveal the underlying message which they have within the artistic textual narrative (p. 27).

To understand the expressions of sexual violence in South African artistic expressions, Charles (2011: pp. 2-4, 79) studied pre-apartheid and post-apartheid Black South African theatrical expressions and argues that the high rate of sexual violence in the contemporary society is a result of the apartheid legacy, also argued by Gqola (2015, in Davis 2015: p. 1) and Mapombere (2011: pp. 4-6; 11). Moreover, even though his research focus was on narratives produced by theater plays, he identifies that South African theater consists of a variety of artistic expressions, such as dance, poetry and music (p. 27). In his research, he found that sexual violence was a present theme in the theatrical productions. However, his findings on the portrayal of sexual violence in plays perceives women as the victims of such

violence, thus surfacing the question of how the victimhood of men to sexual violence is presented in such artistic narratives.

However, South African poetry written by artists who have experienced either conflict-related or non-conflict-related sexual violence remains scarce. Moreover, those poetic works by sexual violence victims which are publicized can be found to feminize the victimhood to such violence (Seidman and Bonasa 2008: p. 4; Snodgrass 2018: p. 1). However, the studies on South African poetry have argued that poetic narratives express and engage with themes such as violence, state oppression and agony. Therefore, the question that could be asked is whether South African poetry could offer insights into the dynamics of conflict-related sexual violence and violence. Furthermore, as the research narrative on sexual violence in South African society could be found to feminize the vulnerability to such violence and masculinize the perpetration of the violence (Gqola 2015, in Davis 2015: p. 1; Mapombere 2011: pp. 4-6; 11; Sigsworth 2009: pp. 2-3, 9-11), the presented question is whether South African poetry as a narrative would reproduce this juxtaposition or challenge it.

2.6 Conclusion

This chapter has discussed the gendering of wartime sexual violence, arguing that the conceptualization of the phenomenon in the global security policy produces structural silencing of male victims due to its focus on feminizing the vulnerability to wartime sexual violence. Moreover, the way in which wartime sexual violence functions by feminizing the victims can be found to create an environment where male victims face invisibility. However, the war narratives produced by artists show that breaking gendered silences through art is possible, even though some artists do it more effectively than others. Therefore, it is argued that the study of wartime sexual violence in artistic narratives offers promising research gaps, especially in literature and poetry.

Moreover, the high rates of sexual violence rooted in the violently oppressive apartheid regime and the history of colonization in South Africa is found by research on the topic. However, the somewhat scarcely researched topic suggests that the victimhood of sexual violence is feminized and the perpetration of sexual violence masculinized. It has also been identified that artistic narratives in South Africa have long played a role in the opposition against violence and oppression. Yet, studies on how the dynamics of violence and sexual violence are discussed in South African poetry are limited, and are found to feminize the vulnerability to conflict-related sexual violence and masculinize the perpetration of it. Therefore, the question

of how the gendering of such violence is present in poetic narratives written in society experiencing high rates of conflict-related sexual violence emerges.

3. Methodology

3.1 Introduction

In this chapter, I will address the methodological aspects of this research. The chapter will first discuss the analysis of artistic narratives in peace and conflict research, after which the data used in the study will be defined. I will then move onto outlining the methodological approach of symbolic constructivism. A discussion about the ethical considerations will then be outlined, after which the research questions will be restated.

3.2 The study of art and literature in peace and conflict research

The existing body of art-based peace research suggests that artistic narratives can enhance the understanding of the lived experience in a conflict setting. For example, Hast (2018: p. 4) has discussed the use of artistic expressions to convey human emotion in a conflict context. She points out that in her art-based approach to peace research, in which she studies the musical expressions about the human experience in conflict, methodological considerations are important due to the challenge of comprehending artistic expressions about human experience. Moreover, Jauhola (2015: ACEH) conducted a street ethnographic research about the peace process in Banda Aceh. Her project *Scraps of Hope* uses photography to support her research, where she focused on the lived experiences of individuals during the peace process. In her work, she argues that despite the absence of violence in the region, individuals can be found to suffer from the silenced narratives of violence and gender expectations which show the silenced aspects behind the political peace process. Moreover, Väyrynen (2013: pp. 137-151) has investigated how male bodies are appropriated in the process of producing national identity and national unity during post-conflict healing. From a visual arts perspective, she analyzed the ways through which the representation of hegemonic masculinity in a post-conflict context is used as a tool for post-conflict healing, focusing on the cases of the Finnish civil war and the Second World War. In addition, the topic of how hegemonic narratives produce invisibilities in society has been discussed by Lorde (1997) in her poetic works, such as *Cables to Rage* and *From a Land Where Other People Live* (pp. 29-55, 59-96). In her work, she could be seen to examine the emotional discourse which silences caused by the enforcement of a particular hegemonic narrative create for individuals excluded, underrepresented or misrepresented by that narrative.

Regarding the use of creative literature as data in peace research, White (2004: pp. 1-2) argues that peace and conflict research as an academic field could greatly benefit from the study of artistic narratives such as novels and poetry. He identifies that fictional narratives are often thematically engaged with the themes of war and pacifism, and fictional narratives on conflict societies are often written from various vantage points such as marginalized groups or from perspectives challenging the stereotypical gender expectations. An example he sets out is how male soldiers may be presented as victims of war (see also Ehlsain 1987: pp. 7-9) - a representation which challenges the patriarchal conceptualization of warriors - and a representation visible in the aforementioned novel by Linna (1954) in chapter 2.4 on pages 21-24.

Furthermore, McGuire (2014: p. 1) identifies that the analysis of post-conflict literature has recently emerged as a new field of research in literature studies. The new field is rooted in the idea that research on post-conflict literature has the ability to reveal information about social wellbeing and society through the use of various literary tools through which writers reflect their social surroundings. Furthermore, he argues that the emergence of peace and conflict research in the past 20 years has established a new theoretical vocabulary through which traumatic pasts can be conceptualized and studied. Therefore, the intersection of literature studies and peace and conflict research could offer a new methodological perspective to study the way in which literature reconciles a violent past and collective trauma, and could also be helpful in establishing findings on identity-related questions regarding post-conflict societies.

3.3 South African poetry as the narrative data used in the study

The study will be using South African apartheid and post-apartheid poetry as its data to investigate whether the gendering of wartime sexual violence, violence and the emotional dynamics of the writers writing in a violent social setting are present in the poetic narratives. The selection of the data, as well as the specific poems selected for this study will be discussed below.

3.3.1 Selection of South African poetry

Reflecting upon the experiences of violence during apartheid has been a subject of South African poets and artists for decades (Vogt 2008: pp. 112-113; Anderson and Cooper 2003: p. 1; Meyer 2017: pp. 20, 22, 160, 175; Adetuyi and Adeniran 2018: pp. 21, 27; Charles 2011: pp. 2-4, 79). Moreover, new South African poetry emerged as a literary movement in South Africa at the end of apartheid. Defined by the way it explores apartheid-era experiences and

post-apartheid era societal challenges, many South African authors have published poetry and other literary narratives thematically engaged with the political struggle in the country (Meyer 2017: pp. 1, 18). Furthermore, many publishers and media houses published South African poetry in the 1990s, which can be perceived as reflecting the relevance and importance of artistic expressions to discuss the political situation (Anderson and Cooper 2003: p. 1).

The following criteria have been applied in the gathering of the narratives. First, the poetry was either written during the apartheid period, or the immediate post-apartheid period between the years 1960 and 2019. Second, the poets have been children, adolescent or adults during apartheid, and third, the chosen poems have been written by both mainstream poets and independent poets. Furthermore, they are written narratives in an artistic form which reflect the past era of violent and institutional oppression, and they are produced to an audience of South Africans in the context of apartheid and post-apartheid South Africa.

Therefore, the data set has been selected by following purposive sampling. Purposive sampling, a form of non-probability sampling, allows the collection of a research sample by using the researcher's own judgment based on the formulated criteria for what the aim and focus of the research is. More specifically, the data set was selected by using heterogeneous sampling, which as a technique of purposive sampling aims at establishing a research sample that has the maximum variation within the sample (Lærd Dissertation 2012: p. 1). In the context of this study, this is reflected in the way in which the poetry was selected to represent poetic narratives written between 1960 and 2019 by artists who represent both male and female poets, as well as a wide age range, thus enabling a wide variation of the subjects in the research sample (Gentles et al. 2015: p. 1778).

However, there are two main disadvantages to purposive sampling. First, the sample has a tendency to become prone to a research bias, and second, the generalizability of the study may suffer due to the representativeness of the sample being questionable. For instance, the findings may be different if, for instance, random selection was to be used for the same research design (Lærd Dissertation 2012: p. 1). Yet, Patton (2015, in Gentles et al. 2015: p. 1778) identifies that purposive sampling is advantageous for selecting an information-rich data set for a study investigating a specific phenomenon. Therefore, in the context of this study, heterogeneous purposive sampling can be argued to offer the best sample through which to study wartime sexual violence, violence and emotional dynamics in the narratives of poetry.

Thus, the study has chosen to analyze 1-2 poems by 24 poets. The poetry was accessed through online platforms dedicated to publishing journalism, poetry and art. The following online platforms were used: www.bostonreview.net, www.poetryforlife.co.za, www.poetryarchive.org, www.botsotso.org.za and www.poetryinternationalweb.net. The selected poetry can be found in Appendix 1 on page 87.

The selected poets are Tatamkhulu Afrika, Robert Berold, Kelwyn Sole, Lionel Abrahams, Lesego Rampolokeng, Mzikayize Mahola, Andries Walter Oliphant, Peter Sacks, Vonani Bila, Mafika Gwala, Oswald Mbuyiseni Mtshali, Mongane Wally Serote, Ingrid De Kok, Karen Press, Antjie Krog, Marlene Van Niekerk, Gcina Mhlophe, Bongekile Joyce Mbanjwa, Isobel Dixon, Phillippa Yaa De Villiers, Finuala Dowling, Gabeba Baderoon, Lebogang Mashile, and Makhosazana Xaba. A more comprehensive discussion about these poets and their work will follow in part 3.3.2 below.

3.3.2 Selected South African poets

The selected poets can be found to come from a variety of backgrounds which is reflected in the themes of their work. However, all the selected poets could be found to have thematically engaged with the themes of South African history, political change and instability. Moreover, many of the poets can be found to have used their poetry as a tool for political activism both during and after the apartheid regime. The narratives on violence, loss and social injustice can also be found to be common for the selected poets.

A well-known activist poet in South African society, **Tatamkhulu Afrika**, was an Egyptian-born South African poet who moved to South Africa at a young age. In addition to being a poet, he is known for his short stories and novels, such as *Broken Earth* and *Bitter Eden*. However, he was also a member of the armed wing of the South African communist party *Umkhonto we Sizwe*, and actively took part in the South African freedom struggle, a social movement instrumental in opposing the apartheid regime (All Poetry 2018: p. 1; Kurtz 2009: pp. 2-4). His literary work is found to critically discuss the themes of race, masculinity and Africanness (Eldean and Ahmad 2016: pp. 4744-4745). This research has chosen his poem *Night-Light*, published in 1993, as part of the data set. The poem can be found on pages 102-103.

A similar tone of resistance can also be seen in the poetry by **Robert Berold**, a South African poet who describes his poetic styles as imagist-modernist and classical. In his poetry, he has contrasted the apartheid regime by producing authentic language which he felt the totalitarian government attempted to censor and monitor. Therefore, he describes his poetry as engaged

with the aesthetics of the society and less with political ideas. His literary contributions are especially visible in the post-1989 period during which a new wave of poetry emerged during the end of the apartheid regime (Trevien 2017: pp. 1-3; Badilisha Poetry 2019a: p. 1). This research has chosen his poem *Two Meditations on Chuang Tsu*, published in 1960, as part of the data set. The poem can be found on pages 101-102.

Similar to Berold and Afrika, **Kelwyn Sole** became an activist poet during the final years of apartheid. His poetry is found to contain elements of satire and discussions about how power in South African society functions. His poetry is argued to reflect a contemporary political consciousness which is conveyed through the use of a precise lyrical voice. Moreover, his work is engaged with the violent history of South Africa, which he examines through the use of illusive poetic language (The Poetry Archive 2016a: p. 1; Meyer 2016: pp. 89-95). This research has selected his poem *Pillow*, published in 1993, as part of the data set. The poem can be found on pages 100-101.

Moreover, an example of how poetry was used to unify activism against violent oppression, **Lionel Abrahams** was a monumental South African poet who could be seen as having mobilized the poetry and art movement by promoting new artistic narratives through the literary magazine *The Purple Renoster*. However, he was also a politically controversial poetic activist who sometimes advocated contested political views regarding the injustice in South Africa by not following the main political discourse shared by many other activist poets (Independent 2004: p. 1). Yet, in his work of poetry, he has been found to focus on describing the beauty in the context of an unstable social environment, focusing specifically on the location of Johannesburg (Leveson 2010: pp. 177-179). This research has chosen his poem *A Professional Dying*, published in 1993, as part of the data set. The poem can be found on pages 99-100.

Another poet selected into the data set is **Lesego Rampolokeng**, a Soweto-born South African poet whose literary work can be found to reflect the anger against structural social injustice and violent oppression (Hills 2011: p. 1). His poetry is influenced by the South African Black Consciousness movement of the 1980s. The Black Consciousness movement, as identified by Hadfield (2017: pp. 1-3), emerged in South Africa during the 1970s as an activist movement opposing the repression of black liberation in the country. Rampolokeng's work can be seen to follow a sharp and irate tone which is used to criticize the racial and neo-colonial oppression in society (Poetry International 2002: p. 1; Hills 2011: p. 1). In his literary work, he can be found to focus on the subconscious expressions of pain and violence (Poetry

International 2002: p. 1). This research has selected his poem *for the oral*, published in 1990, as part of its data set. The poem can be found on pages 98-99.

Similar themes are also discussed by **Andries Walter Oliphant**, who is a South African poet also known for his fictional writing, his work as a critic and as a cultural policy planner (Schonstein 2012: p. 1). His writings are involved with the narratives of violence and oppression, and he argues that art in the changing South African society is influential through its innovative contributions it creatively produces. His poetry could be seen to reflect and examine the historical changes which society has experienced (Oliphant 2004: p. 10). This research has chosen to analyze his poem *Rivers*, published in 1993, which can be seen to critically observe the continuous social change in the country. The poem can be found on pages 96-97.

The intersection between apartheid politics and society are also apparent in the work by **Mzi (Mzikayise) Mahola**, who is a South African poet known for his novels and poetry. His early literary work was confiscated by the South African security police during the era of apartheid. However, his poetic works *Strange Things* and *When Rain Comes* have become well-received publications (Badilisha Poetry 2019b: p. 1). Moreover, in his writing, he is argued to deal with the relationship between tradition and politics, discussing this from the viewpoint of morality in an eloquent and communicative tone (Poetry International 2003a: p. 1). In this research, the analysis will be conducted on his poem *The Idea*, published in 1993, which could be perceived to examine political ideas through the perspective of common morality and traditional wisdom. The poem can be found on pages 97-98.

Another artist who has also been part of the freedom struggle opposing the apartheid regime is **Peter Sacks**, a poet, painter and scholar who grew up in Durban, South Africa and currently works as an artist in New York City. He has produced a wide body of artworks, and his poetry is argued to center around the contradictory relationship between South African landscapes and the complex political history of the country (Rothman 2019: p. 1). Moreover, his works could be seen as reflecting his activism in the South African freedom struggle, and his poems are seen to revolve around the themes of desperation and hopelessness, as well as the social change during the apartheid and post-apartheid eras (Poetry Foundation 2019a: p. 1). This research has selected his poem *Pushkin*, published in 1993, as part of the data set. The poem can be found on pages 95-96.

Furthermore, **Vonani Bila** is a poet and visual artist, who was born in Shirley Village in South Africa where he continues to work. He is also the editor of the poetry journal *Timbila* (Sutton

2017: p. 1). His work can be found to deal with the issues of human rights, structural and economic inequalities and political critique. Moreover, he produces poetic works in Xitsonga, Northern Sotho and English (Sutton 2017: p. 1; Lee 2010: p. 126). In this research, his poem *Friday Night*, published in 2004, has been chosen as part of the data due to its focus on the intersections of social injustice and inequality and the lived experience of it. The poem can be found on pages 106-107.

A poet who has been widely engaged in various political activist movements is **Mafika Gwala**, who is identified as having been an influential South African poet of the 1960s and 1970s. Born in Soweto, he used his literary work as a tool for activism and produced a wide body of work which was influenced by the South African freedom struggle against the apartheid regime and the Black Consciousness movement (Jagne and Parekh 1998: pp. 201, 204). His poetry has been argued to symbolize poetry's function as a tool for political opposition. Moreover, his work can be seen as thematically engaged with violence, racial oppression and death (Ngwenya 2015: p. 1). This research has selected to analyze his poem *The Children of Nonti*, published in 1977, which can be found to produce a narrative on the dynamics of racial oppression in society. The poem can be found on pages 104-105.

Similar to Gwala, **Oswald Mbuyiseni Mtshali** is a South African poet whose work is found to reflect his personal experiences with violence and racial oppression under the apartheid regime. He was raised in the Soweto township in Johannesburg, which has also been a subject in his literary work (Moramarco and Zolynas 2004: p. 200). His 1980-poetry collection *Fireflames* was originally banned by the apartheid government due to its engagement with an uprising which occurred in Soweto earlier in the decade. However, he has continued to publish poetry which is described as thematically engaged with hope and the survival of oppressed South African citizens. Moreover, his use of irony, bitterness and emotion-evoking imagery and symbolism have been identified as major components of his poetic works (Encyclopaedia Britannica 2019: p. 1). This research will focus on his poem *Pigeons at the Oppenheimer Park*, published in 1971, which can be witnessed to ironically describe the reality of racial injustice in society. The poem can be found on pages 103-104.

Furthermore, another poet selected for the data set is **Mongane Wally Serote**, whose poetry is identified as having a strong focus on revealing the harsh realities under which black people lived in South Africa under the apartheid regime (Poetry Foundation 2019b: p. 1). Born in Sophiatown in Johannesburg, his poetic works can be found to have functioned as a tool in resisting the oppressive violence which becomes evident in his realistic and stark poetic tone discussing the state-produced atrocities. Moreover, his poetry also reflects his involvement

with the Black Consciousness movement, which is why he is argued to have revived the black voices during the 1970s through his poetry (The Presidency Republic of South Africa 2019: p. 1). This research has chosen his poem *Shadows in Motion: Bra-Zeke Mphahlele*, published in 1975, to the data set. The poem can be found to engage with a discussion about violence and morality. The poem can be found on page 103.

Regarding poetry engaged with the personal dynamics in the context of social change, **Ingrid de Kok** is a South African poet who comes from Johannesburg. Her poetry is argued to engage with the ways through which memory, identity and the individual's relationships shift and evolve in their social surrounding (Spearey 2019: p. 1). Moreover, she is thematically concerned with the aspects of South African violent history, and is found to focus on the historical inequalities and discrimination in South African Society (Encyclopaedia 2009: p. 1). This research has chosen her poem *Mending*, published in 1988, as part of its data set. The poem can be found on pages 95.

Similar to de Kok who is found to deal with identity and memory in her poetry, **Isobel Dixon** is a South African poet and journalist. Born in Umtata, she currently works in the United Kingdom. However, her poetry can be found to engage with exploration of identity, grief and love in relation to her South African roots. Moreover, her poetry is argued to be thematically engaged with the theme of forgiveness, which is discussed through her personal experiences as a child in South Africa (British Council 2019: p. 1). This research selected her poem *She Comes Swimming*, published in 2001, which can be found to discuss a conflicted personal relationship with South Africa. The poem can be found on pages 87-88.

Another poet, who locates the personal in the context of politics is **Karen Press**, who was born in Cape Town and is known for her work as a poet and as a teacher (Poetry International 2003b: p. 1). Her poetry is described as merging the personal and the political, and her literary work is found to be critical of the post-apartheid politics of South Africa. Moreover, her poetic narrative is argued to discuss South African politics through her application of irony, imagery and sympathy (Timbers 2012: pp. 3-4). This research has selected her poem from *Incarnate Eternity*, published in 1993, as part of the data set. The poem can be found on page 95.

Moreover, **Antjie Krog** is a poet who was born in Kroonstad, South Africa (Human & Rousseau 2019: p. 1). She is described as a politically conscious poet, whose literary work is found to reflect the social issues of contemporary South African and African societies. Moreover, her poems are argued to thematically engage with identity, sex, politics and love. She has also discussed the complexities of race in South African society (Poetry International

2019: p. 1). This research has selected her poem *Land*, published in 2000, as part of the data set. The poem can be found on pages 94-95.

Social issues are also a significant theme in the work by **Bongekile Joyce Mbanjwa**, who is a Zulu poet born in Pietermaritzburg, South Africa. Her poetry is found to take influence from her work with marginalized citizens of South African society, in addition to discussing social issues such as poverty, crime and AIDS. Moreover, her literary work is argued to engage with the themes of womanhood and stagnated social change (Poetry International 2008: p. 1). This research has chosen her poems *Thief*, published in 2008, and *I will always say*, published in 2008, as part of its data set. The poems can be found on pages 89-91.

Marlene Van Niekerk is also a South African poet and novelist whose work is found to convey a message of political critique regarding the historical and contemporary political leadership in South Africa. In her work, she is identified to focus on the insecurity which the threat of violence in society creates for individuals. Her poetry is known for the intensity of its linguistic structure (Poetry International 2013: p. 1). This research selected her poem *Chameleon*, published in 2013, as part of the data set. The poem can be found on pages 92-94.

Another poet who centers her poetry in the historical and contemporary political critique is **Makhosazana Xaba**, a South African poet and fictional writer who has also been long engaged with political activism. Her work deals with the South African contemporary society which she is found to discuss from the perspectives of history and reconciliation. Her literary work is argued to bring to light her personal observations about the social change in apartheid and post-apartheid South Africa, through which she creates narratives about social problems of violence and gender and sexual inequality (The Poetry Archive 2016b: p. 1). This thesis has selected to include her poem *The Alkalinity of Bottled water*, published in 2019, which engages with the issues regarding the social change and political developments in society. The poem can be found on pages 109-110.

Similar to Xaba, **Gcina Mhlophe** is a South African artist and political activist from Kwazulu-Natal, who has produced a variety of artistic works, including poetry (Poetry International 2011: p. 1). In her literary work, she is engaged with the narratives of South African apartheid history which she deals with in her poetic works produced to a wide audience ranging from children to adults. Moreover, she produces poetry and her other literary work in English, Afrikaans, Zulu and Xhosa (Mhlophe 2019: p. 1). This research has selected her poem *History is a Heavy Matter*, published in 2007, to be included into the data set due to its engagement with the

narratives about the complexities of South African violent history. The poem can be found on pages 91-92.

Furthermore, **Gabeba Baderoon** is a poet and academic from Port Elizabeth, South Africa, whose work deals with the complexities of South African history with slavery, apartheid and their reflections in post-apartheid society. Her work is found to explore the space between private and public spheres. She is also identified to deal with silences regarding masculinities and femininities in her literary work (Baderoon 2013: p. 485). This research has chosen her poem *White Carnation*, published in 2005, as part of its data set due to its engagement with violence and loss. The poem can be found on pages 107-108.

Moreover, **Phillippa Yaa De Villiers** is a Johannesburg-born South African poet and a performing artist (Badilisha Poetry 2019c: p. 1). Her work is identified to deal with such themes as humor and frustration, through which her poetic narratives are found to reason and discuss the relationship between political life and its intersection with the personal and private spheres. Moreover, she is argued to take an imaginative tone to discuss society in her work, which her poem *The River* is identified to exemplify (The Poetry Archive 2016c: p. 1). For this reason, this research has chosen the latter poem, published in 2006, as part of its data. The poem can be found on page 109.

Another poet who is thematically engaged with the relationship between politics and personal life is **Lebogang Mashile**, who is a South African actress and poet born in the United States to South African parents in exile from the country. She returned to Johannesburg as a teenager after which she began developing her craft as an artist. Her poetry is found to deal with social issues regarding gender and sexuality. She locates these themes within the frame of socio-political change in post-apartheid South Africa, and holds a politically critical tone in her literary work (Badilisha Poetry 2019d: p. 1). This research has chosen to include her poem *Sisters*, published in 2003, into the data set due to its reflection of the intersections of violence, oppression and gender. The poem can be found on page 107.

Finally, **Finuala Dowling** is a South African poet and short story writer from Cape Town, who is described as a compassionate writer engaged with a variety of themes reflective of her community. Beneath the surface of her light, humorous and stoic poetry, she is found to discuss the emotional life and social issues geographically located in her community in Kalk Bay (Poetry International 2004: p. 1). This research has selected her poem *Repair*, published in 2004, as part of the data set. The poem can be found on pages 108-109.

Hence, the selected poets could be found to have thematical engagements with the themes such as South African history, political change and instability, violence, loss and social injustice. Moreover, many of the poets can be found to have used their poetry as a tool for political activism to oppose the apartheid regime and take part in the criticism of political developments in post-apartheid society. The poem can be found on pages

3.3.3 Limitations of the data set

The data set is chosen according to its thematic engagement with violent oppression and the opposition to structural injustice as well as political change and the history of South Africa. However, it must be identified that this may not be a strong enough link to make valid conclusion regarding the gendering of wartime sexual violence. Thus, it is possible that mere thematic similarity makes the data set weak and must therefore be considered a limitation. The question which this limitation poses is whether a data set which deals with a certain genre of poetry could be more suitable for the analysis, or whether the poetry should be written by individuals who have experienced violence and wartime sexual violence. However, the problem with this comes from the silences which people experience when they have experienced such violence, as pointed out by Stener Carlson (1997: p. 127), Gorris (2015: pp. 414, 416, 420), Oosterhoff et al. (2004: p. 68) and Féron (2018: pp. 115-117). Therefore, the assumption is that by looking into the symbols, one could be able to understand the artist's experience with violent phenomena even when they would not speak about it, but would instead produce an artwork where that emotional expression regarding that silenced violent experience could be de-encrypted to understand the experiences which an individual may have had with violence (Chapman et al. 2001 and Monti et al. 2005, in Talwar 2007: p. 23; Barry 1996: p. 411; Barry 1994: pp. 37-39).

Moreover, another research limitation is the interpretive nature of poetic narratives. Creative texts are the product of both the subconscious and the conscious mind, aimed at giving the reader the opportunity to provide a subjective meaning to the author's artistic narrative (Svensson 1987: p. 471-473). Even though this can be viewed as beneficial for the subjective interpretation of the poetic narrative, the subjective interpretation which the reader is expected to provide to the narrative can function as a limitation. This is because the process of analyzing poetic narratives is, by the nature of poetry, based on the subjective interpretation of the poetic narrative (Hühn and Kiefer 2005, pp. 1-2, 19). Thereby, even though the research focus of the narrative would be well grounded in theory, the subjective and interpretative responsibility which a poetic narrative requires from the reader should be considered as a research limitation.

3.4 Approaching the human mind and trauma through the emotional connection between the artist and the artwork

This research attempts to approach the human mind through artistic conflict narratives through the case of South African apartheid and post-apartheid poetry. The assumption behind this approach is that when an artist produces an artwork, it is done as the expression of the artist's emotions regarding the subject of the artwork (González 2011: p. 175 and Keen 2011: pp. 7-10). Therefore, the produced artwork can be seen as reflecting the artist's emotional perception of a given topic within the artwork. Moreover, the study of artistic narratives thematically engaged with a violent social environment could be seen as dealing with the emotionally traumatic aspects of that environment, as argued by Crimmin (2014: pp. 4-6). Furthermore, "Trauma in the context of complex political emergencies can be understood as implying "the destruction of the individual and/or collective structures" via a traumatic situation, which in turn is defined as "an event or several events of extreme violence that occur within a social context" (Becker, 2004, p.3)" (Clansy and Hamber 2008: p. 9).

Regarding the connection between art-making and trauma, Kulasekara (2017: pp. 35-36) points out that trauma can be understood to relate to the body, yet it also has a significant connection with the psyche. His research analyzes the presence of trauma in artwork reflecting trauma from war, to which he applies psychoanalysis to comprehend the nature of trauma reflected in the chosen artworks varying from paintings and photography to sculptures.

Moreover, Talwar (2007: p. 22) emphasizes the relationship between neurobiology and art-making in alleviating post-traumatic stress disorder (PTSD). He points out that research on PTSD shows that individuals with trauma tend to vividly relive it. He studied the effectiveness of art-based therapy in soldiers with PTSD. It is suggested that the life quality of trauma victims treated with art-therapy has shown improvement in comparison to verbal psychotherapy (Chapman et al. 2001 and Monti et al. 2005, in Talwar 2007: p. 23). In addition, the application of art-making as a therapy method is supported by the neurobiological findings which suggest that the parts of the brain responsible for restoring memory and emotion are engaged during the production of art differently than during verbal psychotherapy (pp. 24-26). Therefore, in the context of studying silenced violent experiences, non-verbal artistic expressions of conflict could be argued to offer a different insight into those experiences than verbal expressions.

Moreover, Ursano (2018, in Sullivan 2018: p. 1) argues that artistic expressions can be helpful in alleviating traumatic stress because they function as a tool in recounting the traumatic

experience, through which the individual is able to process the traumatic experience by expressing the emotions attached to the trauma in their artwork.

This neural connection between brain functions and art-making is also supported by Vessel, Starr and Rubin (2012: pp. 1-2, 5-6) who conducted research on how an engagement with artworks activated the parts of the brain responsible for emotions and the part of the brain responsible for the relevance of the self, similarly to Talwar (2007). This could be understood as showing that an engagement with an artwork can ignite an expression of emotions connected to the individual's experiences in society.

However, there is also an ethical problem in attempting to investigate emotionally traumatic experiences of violence through artistic expressions. They are incredibly personal reflections by the individual who has experienced trauma and therefore, research engaging with it must be aware of the emotional pain behind that trauma. Chaitin (2003: pp. 1145-1147) argues that conflict research centering around trauma must be approached with sensitivity due to the emotionally destructive nature of traumas. Thus, it is stated here that the goal of this research is not to exploit the traumatic experiences which the authors of the poetic narratives may have experienced and reflecting in their work. However, this research does attempt to develop a methodological way to shed light on the ways in which experiences with silenced forms of violence are reflected in poetic narratives. In addition, the overall purpose of this research is also to support the significance of artistic conflict narratives as tools for healing the emotional pain caused by traumas.

This is why this research wants to approach artistic narratives produced in a violent social environment by understanding the emotional connection between the artist and the artwork to discuss the violent experiences which the artwork is expressing. This is different to some other art-based peace research, such as Hast's 2018 work about the *Sounds of War*, where she argues that the artistic expression itself is the methodology through which human experience in a conflict context is expressed and interpreted by the viewer (pp. 4-5). Therefore, the research here seeks to develop a methodology through which to access the emotional dynamics behind the artwork by analyzing its creative components, which Barry (1994: pp. 37-39) argues can surface unspoken thoughts and processes from the subconscious mind of the person who produces the artistic expression.

Thus, as it is argued that the creation of art is connected to the expression of emotion (González 2011: p. 175; Keen 2011: pp. 7-10; Talwar 2007: p. 22; Kulasekara 2017: pp. 35-36; Ursano 2018, in Sullivan 2018: p. 1; Vessel, Starr and Rubin 2012: pp. 1-2, 5-6), this

research attempts to decode that expression to understand the emotional experiences embedded within the artwork. This is an experimental approach and therefore conducted with extreme prudence. This means that this research must be cautious about arguing for an ultimate truth based on its findings, as outlined in parts 3.6 on pages 48-50. However, the supporting research regarding the expression of unspoken trauma through art is used as the justification and the motivation to attempt to use artistic conflict narratives as the tool through which to gain an insight into the experiences of violence which may be silenced.

Furthermore, attempting to approach the emotions behind an artwork to better understand their connection with possible violent experiences through qualitative methods is challenging. Therefore, the validity, trustworthiness and objectivity of the conclusions of such a study must be questioned. However, University of Jyväskylä (2010: Interpretations) argues that when the goal of qualitative research is to investigate the meaning behind the object of study, its function as research is to provide interpretations about their meanings. Therefore, this methodology will attempt to apply a methodological frame through which to interpret the selected artistic conflict narratives to better understand the emotional experiences regarding violent conflict. The following sub-chapters will outline this approach in detail.

3.5 Analysis of poetry through the application of symbolic constructivism

In analyzing poetry as a form of art, what this research is focused on are the artistic elements within poetry which make poetry the literary art that it is. The American Academy of Poets (2015: p. 1) point out that poetry consists of the use of various literary devices. These include, for instance, symbols, allegory, imagery and irony. Therefore, in the analysis of poetry, the basis in understanding the meaning behind poetic language is to focus on the literary devices used in poetic language. However, even though there exist various sub genres of poetry as an artform, as well as various uses of literary devices, Van O'Connor (1946: p. 374) and Meehan (2017: p. 1) argue that the study of symbolism is integral to understanding poetic language. Langer (in Reichling 1993: p. 3) supports this by asserting that symbolism is a core characteristic of humans, and holds the key to understanding the meaning humans assign to the world around them.

Moreover, Pedersen (2015: pp. 593-594) discusses the use of symbols in poetry. He argues that the use of symbols as a literary device constructs the meaning to poetic language. For example, Mihut (1976: p. 87, in Pedersen 2015: pp. 593-594) asserts that "symbolism is based on the theory of symbols and sensorial correspondences; it cultivates more refined sensitivity and emotions; it creates the blank verse; it is characterized by inner musicality, by the musical

perception of the world; it relies on the force of suggestion". The American Academy of Poets (2015: p. 1) define a symbol in poetic narratives as the "object or action that stands for something beyond itself", giving the example of the color *white* as the symbol for *innocence*, *purity* and *hope*. Therefore, the use of symbols could be understood as connected to the emotions which a poet is attempting to express through a poetic narrative. Therefore, in analyzing poetic language, the focus on the use of symbols could be seen as instrumental in understanding its message.

To better comprehend the nature of literary symbols, various studies of literature have been conducted to determine how symbols of masculinity and femininity are used in literary art. For example, Hoffner (1966: pp. 326-328) argues that the use of feminine and masculine symbols in ritualistic texts of the Ancient Near East are widely applied in the construction of the textual meaning. Moreover, Mizic (2015: pp. 17-18) argues that the study of literary symbols can reveal information about gender roles and ideologies. Therefore, in studying symbols in poetry written in a violent social environment, reading it from a gendered perspective could reveal how the gendering of symbols is used to create a meaning to a poetic narrative.

Yet, a question which arises regards the way in which the symbols in South African apartheid and post-apartheid poetry could best be studied. Barry (1994: pp. 37-39; 1996: p. 411) writes about symbolic constructivism as a research method. He argues that through the understanding of symbols, one can reveal various aspects about the surrounding world. He asserts that the specific application of symbols can be used to understand phenomena that may otherwise be left unspoken. Thus, the focus on symbols in research could help reveal the lived experiences of individuals (pp. 412, 418). Furthermore, Woodiwiss, Smith and Lockwood (2017: p. 14) argue how narratives contain reflections of gendered realities in them. By investigating poetic symbols of poetry written in a society with high rates of violence and sexual violence from a gendered perspective, their reflection of wartime sexual violence and violence could be discussed. However, the question arises regarding the way in which symbolic language could be argued to be a reflection of sexual violence or violence.

Prewitt-Freilino, Caswell and Laakso (2011: pp. 268-269) studied the gendering of language, concluding that various languages function through the gendering of their vocabulary (such as nouns, pronouns and verbs), and thus produce language where the message is created through the distinction of masculine and feminine vocabulary. Moreover, they found that the gendering of language could be seen as reflective of gender inequalities in societies (p. 269). Hence, there exists evidence that the gendering of language is connected to the way in which the population speaking the language socializes. Yet, in researching the gendering of symbols

in poetic language, and their reflection of wartime sexual violence and violence, a question must be raised regarding the way in which certain symbols could be determined as feminine or masculine.

Even though research on the gendering of symbols is scarce, there exist studies suggesting a way to understand how the gendering of symbols is used in literature. It is suggested here that focus will be paid to the aspects of agency and passivity of the poetic symbols. To elaborate, Butler Flora (1971 pp. 435, 439, 440) argues that in fictional writing, the symbol of passivity has been used in the representation of marginalized groups, and can often be found symbolizing femininity. In contrast, she asserts that the femininity of passiveness is commonly related to the masculinity of agency. This relationship between passivity and agency as masculine and feminine is also identified by Johns-Heine and Gerth (1949, in Butler Flora 1971: p. 438) and Albrecht (1956, in Butler Flora 1971: p. 438). Moreover, Butler Flora points out that the symbols of passivity and agency are also reinforcing the masculinity of independence and the femininity of dependence (p. 438). This juxtaposition could be seen as similar to the gendering of wartime sexual violence, where the vulnerability to such violence is feminized and the perpetration of such violence is masculinized (Féron 2018: pp. 115-117; Oosterhoff et al. 2004: p. 68; Gorris 2015: pp. 414, 416, 420; Misra Amalendu 2015: pp. 151-152).

This construction of the symbols is also supported by Wight (2015: pp. 182-183), who found that activity and passivity as masculine and feminine symbols are prevalent in literature. She argues that passivity and activity occur through a binary positioning through which the feminine passivity is contingent upon the masculine activity. Furthermore, even though she argues that the purpose of feminist research should be to challenge the binary formation of such construction of the symbols, they could be found to form a useful basis for the analysis of poetic symbols in the context of the gendering of violence and conflict-related sexual violence.

Therefore, as the very essence of poetic language was argued by Pedersen (2015: p. 593) to lie in the symbolism of such language, the analysis of poetry should make use of the core element of symbols in poetic narratives (American Academy of Poets 2015: p. 1). The resulting method of analysis will hence find its focus in the analysis of poetic symbols, and the way in which the use of symbols for passivity and agency reflect the gendering symbols associated with bodily violence in the selected South African poetry.

To further elaborate the method of analysis, as the experiences with violence and conflict-related sexual violence could be understood to contain the aspect of bodily harm in a setting

of violence and instability, the analysis will focus on the analysis of those symbols which could be found to have an association to the following notions: the human body, sexuality, life or existence, destruction, the imposition of power, violence or a chaotic social environment. The symbolic associations are determined by engaging with research on symbolism to discuss the meanings behind the symbols in the selected South African poetry.

Therefore, in the analysis of symbolism, this research will apply two academic publications/projects on the meanings of symbols. The first publication is *A Dictionary of Symbols*, published in 1958 by Juan-Eduardo Cirlot Laporta. The publication is concerned with the cultural use of symbols, and offers an extensive analysis on various symbols and their use in different religious and cultural texts (Cirlot 1958: pp. xiii-xv). However, in order to strengthen the validity of the symbolic analysis, another academic source for symbolism will be used. The second source is the symbolic dictionary produced in 1997 for the University of Michigan by Allison Protas, Geoff Brown, Jamie Smith and Eric Jaffe. In comparison to Cirlot (1958), Protas et al. (1997) build their analysis based on the cultural meanings of literary symbols, whereas Cirlot offers an examination of symbols through cross-cultural and cross-religious comparisons. Yet, as academic sources on symbolism, they are considered as reliable and applicable tools to conduct the analysis of symbols.

However, even though the two dictionaries on symbolism are fairly extensive, in the case the symbol found in the South African poetry is not presented in either of the aforementioned sources, other academic research will be consulted in order to determine their symbolic associations. Altogether, there are seven additional sources used in the poetry analysis in addition to Protas et al. (1997) and Cirlot (1958). The first one is an essay by Emma McGrory (2016), where she discusses the symbolic associations of *Ophelia*, a symbol also found in the South African poetry. The second additional source for the analysis of symbols is Ellen Hoefnagel's (1991) study on the symbolic associations of *seaweed*, a symbol present in one of the poems. The third additional source used for the analysis is a study by Ljiljana Rogač Mijatović (2014), wherein the symbol of a *city* is discussed. The fourth additional source used is a study by Müller and Krueger (2013), which discusses the symbolic use of *water and rain*. The fifth additional source applied in the poetry analysis is a book by Werness (2006), in which he discusses the symbolic meaning of *chameleon* in African culture. The sixth additional source used in the poetry analysis is a study by Kwiatkowska (2018), who discusses the literary modernist and postmodernist application of the symbol of a *strawberry*. Finally, the seventh additional source used for the analysis is a study by Dahlan (2014), where he analyzes the symbolic association of *The Scream*.

3.5.1 Analysis of South African poetry through symbolic constructivism

As the selected poems apply various symbols in the construction of their meaning, these symbols will form a basis for the analytical discussion of this research. Therefore, the method by which the poems will be approached is done by first establishing the use of symbols in the construction of an active/masculine-passive/feminine binary, as discussed in part 3.5 on pages 43-46.

A selected extract from the analysis will demonstrate this:

*"But now what she must do is swim,
stay focused on each stroke,
until she feels the landshelf*

*far beneath her rise, a gentle slope
up to the rock, the Cape,
the Fairest Cape. Her Mother City*

*and its mountain, waiting, wrapped
in veils of cloud and smoke."*

(She Comes Swimming by Isobel Dixon, full poem on pages 87-89)

The extract can be found to apply the symbols of *Mother City and its mountain*, which are described as wrapped in the *veils of cloud and smoke*. Thus, the Mother City and its mountain can be seen as the passive, feminine symbols, which are impacted by the active, masculine symbols of cloud and smoke wrapping the feminine symbols around the masculine symbols.

Regarding the underlying associations which these symbols possess, Protas et al. (1997: M) argue that "the mother is the archetypal feminine, symbolizing all phases of life, fertility, eternal renewal and rebirth, protection, shelter, warmth, and nourishment." They also suggest that "she is a figure perpetually embedded deep within the individual, collective, and universal psyches." Regarding the symbolic association of cities, Rogac Mijatovic argues that symbolically, "the city is a compound of states of mind [and] emotions, mentalities, collective memory, traditions, and all of these are interweaving in the past and the present of the city, and its future development" (Rogac Mijatovic 2014: p. 97). Moreover, Protas et al. (1997: M) define mountains as the "universal symbol of the nearness of God, as it surpasses ordinary humanity and extends toward the sky and the heavens. It symbolizes constancy, permanence, motionlessness, and its peak spiritually signifies the state of absolute consciousness."

Thereby, Mother City as a symbol could be understood as depicting the collective existence as a sheltered, protected and fertile experience, and its mountain as symbolizing the divine nature of the Mother City.

Moreover, Cirlot (1958: p. 50) argues that symbolically, clouds are linked to the connection between the formal and non-formal, in addition to being a symbol of fertility in Christian symbolism, where clouds are linked to prophecies, and prophecies to the source of fertilization. Furthermore, Cirlot (1958: p. 299) argues that smoke as a symbol combines the elements of air and fire. Moreover, he points out that smoke symbolizes the connection between heaven and earth, which points the path to salvation through fire (p. 43). Hence, the clouds and smoke could be understood as symbolizing a certain state between life and death, especially through the symbolic understanding of the clouds as connected to the space between the formal and non-formal, and the smoke as the connection between heaven and earth. In the context of poetry written in a violent social setting, the symbols could thus be perceived as representing the aspects of violence or threat to one's life in society, and the uncertainty about life's continuity which instability could bring to individuals.

As the active and masculine symbols, the clouds and the smoke wrapping the passive and feminine symbol of the Mother City and its mountain around them could, in the context of violence, be perceived as reflecting a violent conflict which society is experiencing. Moreover, through the gendering of the symbols, the masculinized smoke and fire could be seen as representing the masculinization of violence, which is imposed upon the feminized symbols of the Mother City and its mountains, representing the divine, sheltered, protected and fertile experience of collective existence, which is interrupted by the violent conflict. Thus, the gendering of the symbols could be seen as reflect the feminization of vulnerability and the masculinization of violence. However, the symbols cannot be said to have a direct reference to the experience of wartime sexual violence – yet, they could be read as feminizing the vulnerability to violence and masculinizing the violent conflict surrounding the individual.

The reasoning behind the latter interpretation will function as the basis for the analysis of the selected South African poetry. However, it must also be acknowledged, that the analysis of symbols includes various limitations. These ethical considerations and limitations can be found discussed below in part 3.6.

3.6 Ethical considerations and limitations

When it comes to the ethics of social research, Féron (2017) points out that research is a social activity which involves the researcher, the readers and those who have generated earlier research which is used in the current research. Moreover, due to the crucially important nature of research in society, researchers have responsibilities and obligations regarding their work. Thus, ethical considerations of research must be taken into account. Moreover, different research may involve different types of ethical questions. For example, one must take into account particular factors while conducting interviews and engaging with people. Therefore, even though this research uses South African poetry written by various authors as its data set, it is imperative to acknowledge the ethical aspects of using data produced by another party which deals with the atrocities of others.

Moreover, a significant ethical consideration comes from the possibility of epistemological violence. Teo (2014: p. 593) points out that epistemological violence refers to the “theoretical interpretations of empirical results that produce harm for the Other in a given community”. In the context of this research, the interpretive nature of the analysis of symbols based on the selected poetry will risk harming the authors by misunderstanding the purpose of their narrative. Therefore, the analysis must be conducted with carefulness, and it must be stated that this research cannot be said to offer an ultimate truth about what the authors have experienced or have tried to communicate.

Furthermore, it must also be pointed out that the artist may not necessarily speak of their own personal violent experiences but someone else’s, which is why this research is challenging because there is no direct engagement with the artist to know what they have meant. However, whether they would feel comfortable sharing their experiences had they experienced violence is also something that needs to be accounted for. Therefore, the approach here could be seen as justified, even though it must be stated that due to its interpretive nature, it cannot be said to claim any ultimate truth regarding what the artist has attempted to say.

Therefore, the way how the analysis should be understood is as a proposal to read conflict-related artistic narratives with the attempt to de-code the creative elements of art in order to gain an insight into the subconscious mind of the artist at the time of the production of the artwork. This approach to reading art from the perspective of how violent experiences could be reflected in the creative elements of art is chosen for the potential which art could have in treating war traumas of individuals who are silenced by society, in addition to understanding how symbolism is used in poetry written in a violent social environment. Therefore, even though epistemological violence is a significant ethical dilemma in this study, the ultimate purpose of this research is to shed light on the ways through which artistic conflict narratives

could be used to alleviate the emotional burden which silences in society impose on individuals and understand the emotional dynamics behind violent experiences.

Regarding the limitations of analyzing symbols, another concern that emerges has to do with the cultural connection of symbols applied in the poetry. As the research is investigating the use of symbolism in South African apartheid and post-apartheid poetry, a limitation which occurs and should be acknowledged comes from the detailed understanding of each symbolic reference found in the poems. Nevertheless, the attempt to correct this is done by engaging with academic research on symbols in order to establish the meaning of the found symbols in artistic narratives. However, it must be identified that the cultural specificity of the symbols can limit the full understanding of each symbol found. By outlining each academic work on symbolism applied in the analysis, the research identifies the ways in which the poetry analysis is conducted and strengthened. Yet, the cultural specificity in the analysis of symbols must be acknowledged and considered in the conclusions made based on the analysis, and the risk of misinterpretation cannot be overlooked.

3.7 Research questions

As discussed, the research will investigate the reflections of the gendering of wartime sexual violence in South African poetry written between 1960 and 2019. The analysis will be conducted by applying symbolic constructivism with the guidance of the following research questions:

1. Can a gendered reading of the symbolism in South African apartheid and post-apartheid poetry show reflections of the gendering of wartime sexual violence?
2. What can a gendered reading of the symbolism in South African apartheid and post-apartheid poetry reveal about the experiences of violence or the emotional dynamics of writers writing in the context of apartheid and post-apartheid South Africa?
3. What are the limitations of using symbolic constructivism to understand the meanings behind symbols applied in South African apartheid and post-apartheid poetry?

3.8 Conclusion

In this chapter, I have addressed the methodological aspects and limitations of the research. In establishing the methodological frame, I have considered how to best answer the research questions as stated above. To answer the research questions, the study will apply symbolic constructivism to conduct a gendered reading of the symbolism of agency and passivity in

South African apartheid poetry. Altogether, the study will analyze 1-2 poems by 24 poets. The chapter was finalized by discussing the ethical aspects of conducting research about the emotionally and physically traumatizing experiences of individuals in a conflict setting, as well as the ethical considerations regarding the interpretation of artistic narratives in the context of wartime sexual violence.

4. Findings and discussion

4.1 Introduction

This chapter presents the gendered reading of the symbolism of agency and passivity in the selected South African apartheid and post-apartheid poetry. The findings suggest that based on the methodological approach of symbolic constructivism, the selected poetry cannot be said to be reflective of wartime sexual violence, and therefore, of the gendering of wartime sexual violence. The poems could also not be said to have directly discussed the experiences of violence. However, the analysis could be said to have produced a discussion about how the symbols associated with the human body, sexuality, life or existence are masculinized or feminized in relation to symbols associated with destruction, the imposition of power, violence or a chaotic social environment.

Following the analysis, a discussion will be presented. The discussion will critically examine the thesis in relation to the theoretical framework and reflect upon the methodological strengths and weaknesses of the research. Regarding the validity of the conclusions of the symbolic constructivist analysis, based on the limitations of the interpretative analysis of symbolism, the analysis could not be said to provide ultimate certainty about whether the authors indeed attempted to communicate what is suggested. A conclusion will finalize the chapter.

4.2 Analysis of symbolic active/masculine-passive/feminine binaries through the application of symbolic constructivism

The analysis was conducted by first determining the use of symbols in an active/masculine-passive/feminine binary. After this, those extracts where at least one of the symbols was associated with the human body, sexuality, life or existence, and the second symbol with destruction, the imposition of power, violence or a chaotic social environment - according to the sources on symbolism outlined in part 3.5 on pages 43-48 - were analyzed.

What the gendered reading of the symbolism of agency and passivity suggests is that 7 of the poems feminized the symbols associated with the human body, sexuality, life or existence and masculinized the symbols associated with destruction, the imposition of power, violence or a chaotic social environment. In contrast, 3 of the symbolic active/masculine-passive/feminine binaries in the poems masculinized and gave agency to the symbols interpreted as referring

to the human body, sexuality, life or existence in relation to the feminized and passive symbols associated with destruction, the imposition of power, violence or a chaotic social environment.

Yet, the probability of misinterpretation of the poets' intended message must be taken into account and therefore, the interpretation of the symbolic binaries ought to be read as a discussion from which ultimate conclusions regarding the poetic narratives cannot be made. Therefore, the risk of epistemological violence must also be taken into account in making conclusions on the basis of the analysis.

4.2.1 Symbolic binaries feminizing the symbols associated with the human body, sexuality, life or existence, and masculinizing the symbols associated with destruction, the imposition of power, violence or a chaotic social environment

The first extract, which was also presented as a demonstrative example of the methodology in part 3.5.1 on pages 46-48, applies the use of symbols of *Mother City and its mountain*, which are described as wrapped in the *veils of cloud and smoke*. Thus, the Mother City and its mountain can be seen as the passive, feminine symbols, which are impacted by the active, masculine symbols of cloud and smoke wrapping the feminine symbols around the masculine symbols:

*"But now what she must do is swim,
stay focused on each stroke,
until she feels the landshelf*

*far beneath her rise, a gentle slope
up to the rock, the Cape,
the Fairest Cape. Her Mother City*

*and its mountain, waiting, wrapped
in veils of cloud and smoke."*

(She Comes Swimming by Isobel Dixon, full poem on pages 87-89)

Protas et al. (1997: M) argue that "the mother is the archetypal feminine, symbolizing all phases of life, fertility, eternal renewal and rebirth, protection, shelter, warmth, and nourishment." They also suggest that "she is a figure perpetually embedded deep within the individual, collective, and universal psyches." Regarding the symbolic association of cities, Rogac Mijatovic argues that symbolically, "the city is a compound of states of mind [and] emotions, mentalities, collective memory, traditions, and all of these are interweaving in the past and the present of the city, and its future development" (Rogac Mijatovic 2014: p. 97).

Moreover, Protas et al. (1997: M) define mountains as the “universal symbol of the nearness of God, as it surpasses ordinary humanity and extends toward the sky and the heavens. It symbolizes constancy, permanence, motionlessness, and its peak spiritually signifies the state of absolute consciousness.” Thereby, Mother City as a symbol can be understood as depicting the collective existence as a sheltered, protected and fertile experience, and its mountain as symbolizing the divine nature of the Mother City.

Moreover, Cirlot (1958: p. 50) argues that symbolically, clouds are linked to the connection between the formal and non-formal, in addition to being a symbol of fertility in Christian symbolism, where clouds are linked to prophecies, and prophecies to the source of fertilization. Furthermore, Cirlot (1958: p. 299) argues that smoke as a symbol combines the elements of air and fire. Moreover, he points out that smoke symbolizes the connection between heaven and earth, which points the path to salvation through fire (p. 43). Hence, the clouds and smoke are understood as symbolizing a certain state between life and death, especially through the symbolic understanding of the clouds as connected to the space between the formal and non-formal, and the smoke as the connection between heaven and earth. The symbols can thus be perceived as representing a violent conflict in society, and the uncertainty about life’s continuity it brings upon individuals.

As the active and masculine symbols, the clouds and the smoke wrapping the passive and feminine symbol of the Mother City and its mountain around them could, in the context of violence, be perceived as reflecting social instability which society is experiencing. Moreover, through the gendering of the symbols, the masculinized smoke and fire could be seen as representing the masculinization of violence or instability, which is imposed upon the feminized symbols of the Mother City and its mountains, representing the divine, sheltered, protected and fertile experience of collective existence, which is interrupted by the symbol of fire and smoke. Thus, the gendering of the symbols could be seen as reflect the feminization of collective existence in relation to the masculinization of violence or social instability. However, the symbols cannot be said to have a direct reference to the experience of wartime sexual violence or violence.

Furthermore, in the second extract seen below, the active and masculine symbol of *lightning* is constructed in terms of the passive and feminine symbols of *rain* and *water* which begins to flow and flood as the consequence of the rain:

*“The weather changed
Turned pitch black*

*It became cloudy and the stomach rumbled
I ran up and down in the house, I went in and out*

Lightning struck continuously

Released rain

Water flowed and flooded

There were tidal waves everywhere”

(*Thief* by Bongekile Joyce Mbanjwa, full poem on page 89)

Cirlot (1958: p. 342) argues that lightning, often visually symbolized by a thunderbolt, “is celestial fire as an active force, terrible and dynamic.” It can be seen as “a symbol of the supreme, creative power.” Moreover, Jung (in Protas et al. 1997: L) suggests that lightning is also used to represent the liberation of the soul, and the symbol of lightning can also be seen to represent a punishment by the gods, the occurrence of terrible events and the destruction of ignorance.

Regarding the symbolic association of rain, Cirlot (1958: p. 271) argues that “rain has a primary and obvious symbolism as a fertilizing agent, and is related to the general symbolism of life and water.” In comparison, Protas et al. (1997: R) argue that “depending upon its level of intensity, rain may either serve as life-giving or life-destroying. It is revitalizing, fertilizing, and heavenly, and often marks acts of purification.”

Therefore, the masculinization of lightning could be understood as representing the masculinization of supremacy and power, as well as a divine punishment through the occurrence of destructive events. Rain and water as the passive and feminine symbols, on the other hand, could be seen as representing the feminization of life, fertility, and the destruction of life, but also vitality and purification. Moreover, the poem is also witnessed to construct the masculinization of lightning through the way it is described as having *struck continuously*, thus releasing the rain and the water. Thereby, the gendering of the symbols could be seen as constructing a binary, whereby the imposition of power through the destruction of the object is connected to the masculinization of the perpetrator (lightning), and the experience of such imposition of power connected to the feminization of the target of the perpetrator (rain and water). This positioning of the symbols cannot, however, be said to reflect the gendering of wartime sexual violence or violence. However, they could be seen as masculinizing the symbol read as the representation of power and destruction, and feminizing the symbol with an association to life and fertility.

Furthermore, in the third extract seen below, the active and masculine symbol is the *floods*, which are described as invasive, rude, sudden and violent. The passive and feminine symbol affected by the floods is *Our brother's houses*, which are described as being washed out by the floods:

*"Damn **floods** you came rudeness
You gave us no chance to think
People cried out in sorrow
Our brother's **houses were washed out**
Lives were lost
Hearts oozed blood
We were left helpless"*

(I Will Always Say by Bongekile Joyce Mbanjwa, full poem on pages 89-90)

Regarding the symbolic association of floods, Cirlot (1958: pp. 15, 365) argues that floods can possess various symbolic meanings. For instance, he identifies that floods can be understood as "the source of the agricultural, economic and spiritual life of the country" (p. 15). However, floods can also stand "for the end of a formal universe" and "also for the completion of any cycle by the destruction of the power which held its components together" (p. 15). Yet, on a cosmic level, floods can also be perceived as causing "all forms to dissolve and return to a fluid state, thus liberating the elements which will later be recombined in new cosmic patterns" (p. 365). However, Protas et al. (1997: W) argue that floods symbolize destruction through the way in which "water drowns and erodes, wearing away even the densest of stones given enough time." Therefore, the symbolism of floods could be associated with both destruction and reconstruction.

Regarding the symbolic association of houses, Cirlot (1958: pp. 153-154) identifies that symbolically, a house has been considered as the feminine aspect of the universe. However, houses have also been used to symbolize the "repository of all wisdom, that is, tradition itself". The house as a home could also be understood as representing the human body and human life, which is the symbolic association also supported by psychoanalysis (pp. 153-154). Moreover, Protas et al. (1997: H) argue that "the house is one of the centers of the world. It is a sacred place, and it is an image of the universe." Moreover, it is identified that in "Jungian psychology, what happens inside a house happens inside ourselves. Freudian psychology associates the house with the woman, in a sexual sense; a house is undoubtedly a feminine symbol." Hence, even though the house could be associated with various references, the symbolic use of houses is associated with the human body, feminine sexuality, as well as wisdom and tradition.

Therefore, the masculinization of floods could be understood as representing destruction and reconstruction. On the other hand, the passive and feminine use of houses could be seen as representing the human body, feminine sexuality, wisdom and tradition. The poem could also be witnessed to construct the masculinization of floods through the way it *washes out* the houses, hence destroying them. Thereby, the passive/feminine-active/masculine binary of the symbols could be seen as creating a positioning, whereby the imposition of power through the destruction of the object is connected to the masculinization of the floods, and the experience of such imposition of power connected to the feminization of the houses. However, it must also be pointed out that even though the symbol of houses was argued to be associated with the human body, there is no direct indication that this would directly reflect wartime sexual violence or violence.

Furthermore, in the fourth extract seen below, the active and masculine symbol is *the chameleon*, which is described in relation to the passive and feminine symbols of *the twig of the japonica*, *the twig of the apricot*, *the mint*, *the wisteria*, and *houses of roses*:

“exemplary resignation of the **chameleon**
so unseen and bereft of grief
on the **twig of the japonica**
on the **twig of the apricot**
on **the mint**
on **the wisteria**,
with clasping foot and clasping hand
he roams my yard in every vein of green
unmoved bard of silence
in a remorseless universe...

...he moves when gravity sleeps
he knows he **must tumble**
through membranes of insight
to different **houses of roses**”

(*Chameleon* by Marlene Van Niekerk, full poem on pages 92-94)

Even though specific fruits and herbs described in the poem could hold culturally specific symbolic associations, Cirlot (1958: p. 115) points out that the symbolic use of fruits represents both earthly desires, and through the seed of the fruit, the origin of life. Moreover, Cirlot identifies that the use of plants as symbols represent the “image of life, expressive of the manifestation of the cosmos and of the birth of forms” (p. 259). Therefore, even though the japonica, the apricot, the mint and the wisteria may also hold culturally specific symbolic

associations, they could be understood as representing the various forms and images of life. Moreover, the twig, argued by Cirlot, is connected to the duality of life and death, as well as ephemeral beauty (pp. 32, 116).

Regarding the use of roses as a symbol, Protas et al. (1997: R) argue that “they have become symbolic of love, and often resurrection.” Moreover, they suggest that roses can be used to symbolize fertility, passion, perfection and beauty. In comparison, Cirlot (1958: p. 275) writes that in addition to symbolizing completion and perfection, roses hold symbolic connections to the heart and the beloved. Thereby, symbolically, the rose is argued to be associated with femininity.

Moreover, the symbolic use of houses, as outlined in the analysis of the third extract above, could be associated with the human body, feminine sexuality, as well as wisdom and tradition (Cirlot 1958: pp. 153-154; Protas et al. 1997: H).

Hence, the passive and feminine symbols together could be associated with the various forms of life, beauty, the duality of life and death, the human body, feminine sexuality, wisdom and tradition.

On the other hand, the active and masculine symbol is the chameleon, which Werness (2006: p. 83) identifies has historically been used in various artistic contexts. For instance, Christian art has used the chameleon to symbolize the many forms which the devil can have possessed, whereas during the Renaissance, the chameleon has symbolized air, which Cirlot (1958: p. 6) identifies as the symbol for an active male figure. Moreover, Werness (2006: p. 82) found that in African art, the chameleon is used to symbolize anomaly due to the chameleon’s ability to inhabit various environments. Therefore, the active and masculine symbol of the chameleon in the poem could be associated with the divine evil, a male figure, as well as anomaly.

Hence, by observing the relationship between the symbols of agency and passivity in the poem, the chameleon can be read to move on top of the twigs of various fruits and herbal plants, and then stumble into the houses of roses. By looking at the symbolic associations outlined above, there could be argued to exist an indication that a male figure is exercising agency over the human body and female sexuality. Moreover, another juxtaposition created by the symbols could be seen as the interference of evil into the sphere of wisdom and tradition. Thus the poem could be argued to masculinize the symbol for the masculine figure associated also with divine evil and anomaly, and feminize the symbol for the human body

also associated with female sexuality. However, the poem could not be argued to directly reflect the gendering of wartime sexual violence or violence.

Furthermore, the fifth extract seen below could be perceived to masculinize, and thus give agency to the symbol of *the ox*, which is used to feminize the passive symbol of *the earth* by dropping to it:

*“An **ox drops to the earth**, then another;
Knives run into the meat. Making the feast
To be bloodfilled with Life.
The old, the dead, are brought into the Present
Of continuous nature in the children of Nonti.
Got to be a respecting with the children of Nonti.”*
(*The Children of Nonti* by Mafika Gwala, full poem on pages 104-105)

Cirlot (1958: p. 247-248) asserts that the ox has various symbolic meanings in the cultures of Egypt, India and Greece, as well as the Roman era. It is argued that the ox is symbolically associated with cosmic forces, and can also be seen as a symbol of darkness and night. Moreover, Cirlot points out that the ox can be understood as a symbol for sacrifice, suffering, patience and labour through its connection to agriculture and farming (p. 247). Thereby, the ox as the active and masculine symbol could be associated with the forces relating to darkness, sacrifice, suffering, but also to patience and labour.

The earth as a symbol, on the other hand, is associated with femininity. Protas et al. (1997: E) argue that the earth is commonly seen as “the great mother; nourishment, fertility, infinite creativity, and/or longevity.” Cirlot (1958: p. 98) also suggests that the earth is associated with the balance of light and darkness through its division into the Northern and Southern hemispheres. Therefore, as the passive and feminine symbol, the earth can be associated with femininity and maternity, fertility, nourishment, longevity, as well as balance.

Hence, by using the ox as the active and masculine symbol, the poem could be perceived as giving agency to forces related to darkness, sacrifice and suffering, but also to patience and labour. The agency of the masculine symbol is constructed by feminizing the earth, understood as “the great mother”, connected to maternity, fertility, nourishment, longevity, as well as balance.

Thus, it could be argued that the use of the ox as the masculine symbol establishes agency of the force of darkness, sacrifice and suffering over the feminized symbol of the earth, symbolically associated with such ideas as the maternal figure, femininity and fertility.

However, the poem cannot be said to directly reflect the gendering of wartime sexual violence or the experiences of violence.

Moreover, in the sixth extract seen below, *blood* and *sand* are the active and masculine symbols, whereas the *hard skin of the earth shaped like the syntax of screams* can be seen as the passive and feminine symbol. The passive, feminine symbol is constructed by combining the symbols of hard skin, earth and screams to construct its meaning:

*“Altitudes where clouds unwrap the small
transparent turbulence
of sky and mountain. The headwaters
glisten on the foliage free of **blood and sand**
cutting into the hard skin
of the earth shaped like the syntax of screams.”*
(*Rivers* by Andries Walter Oliphant, full poem on pages 96-97)

Regarding the symbolic associations of blood, Protas et al. (1997: B) argue that it “globally represents life itself, as the element of divine life that functions within the human body.” Moreover, blood is also identified as connected to passion, death, war and sacrifice. Cirlot (1958: p. 29) supports the symbolic association of blood to sacrifice and passion.

Regarding the symbolic association of sand, Cirlot (1958: p. 117) connects sand to the existential order and the dynamics of life, by referring to the act of sand falling through an hourglass. Therefore, blood and sand can be perceived as symbolizing life, the dynamics of life and the experience of life through the human body.

Furthermore, according to Cirlot (1958: pp. 298-299), the skin as a symbol refers to the ideas of birth and rebirth. Cirlot points out that in Egyptian symbolism, the skin refers to the ideas of possessing a form, and to grow. The skin can also be associated with the human and animal bodies, as well as with human nature. Moreover, as discussed in relation to the previous, sixth extract using the symbol of the earth, the earth can be associated with femininity. According to Protas et al. (1997: E) and Cirlot (1958: p. 98), the earth is associated with femininity and maternity, fertility, nourishment, longevity, as well as with balance. Regarding the symbolic meaning behind screams, Dahlan (2014: pp. 331-332) argues that screaming can be associated with angst and anxiety. Therefore, the hard skin of the earth shaped like the syntax of screams is associated with ideas such as the human body, human nature, maternity, fertility, as well as collective anxiety and rebirth.

Thus, blood and sand symbolizing life, the dynamics of life and the experience of life through the human body is masculinized and given agency. The hard skin of the earth shaped like the syntax of screams, symbolically associated with the human body, human nature, maternity, fertility, as well as collective anxiety and rebirth is feminized and made passive. Hence, regarding the gendering of wartime sexual violence, the relationship between the symbols could be argued to feminize symbolic notions such as the human body, fertility and anxiety. However, there is no direct reference to sexual violence or violence and therefore, the poem cannot be said to reflect the gendering of wartime sexual violence. However, in the context of a violent social setting, it could hold a reflection of the experience of violence or an emotionally disturbing event even though it remains unclear whether this would be the intended message by the author.

Finally, the seventh extract seen below constructs the active/masculine-passive/feminine binary of symbols through the active and masculine symbol of *black lightning*, which is described as bleeding through the passive and feminine symbol of *the mouth*:

*“the heart in pieces it is blinding **black lightning bleeding through the mouth** when
I shout vomiting bits of soul defecating
the faeces of my spirit ORAL it is moral
gut reaction purgation it is cleansing for a
social living purity it is superlative
super-charged kinetic it is MOTION in the word
unchained it is bounding across walls through
jail bars it is burning in my bloodstreams”*
(for the oral by Lesego Rampolokeng, full poem on pages 98-99)

As discussed in the second extract above, the masculinization of lightning could be understood as representing the masculinization of supremacy and power, as well as a divine punishment through the occurrence of destructive events (Jung in Prothas et al. 1997: L; Cirlot 1958: p. 342). Moreover, regarding the symbolic use of black as an adjective, Protas et al. (1997: B) argue that “black represents a lack of color, the primordial void, emptiness. It can also mean sorrow or mourning in the Christian tradition of wearing black to funerals. In this respect, it can also symbolize death.” Thereby, black lightning could be perceived as symbolizing supremacy, power and divine punishment of destructive events, which are associated with sorrow, mourning, death and emptiness.

Regarding the symbolic association of the mouth, Protas et al. (1997: M) argue that “the mouth is the center of many of the fundamental components of human activity. It is consumption, speech, breath, romance; it is communication, interaction, almost a door to the soul”. Cirlot

(1958: p. 221-222) complements the argument by outlining that when a symbol is connected to the human body, it should be viewed through the function it has as an organ. Therefore, the mouth could be said to be connected to the power of speech, creativity, in addition to symbolizing the point between inner and external worlds. Therefore, as a symbol, the mouth could be understood as related to the individual's agency through speech, communication and interaction, as well as to the individual's internal world.

Thus, the author could be argued to masculinize the symbol associated with supremacy, power and divine punishment of destructive events, which are also connected to the notions of sorrow, mourning, death and emptiness. On the other hand, the symbol for one's agency, speech, interaction and one's internal world is feminized. Therefore, the gendering of these symbols could be seen to reflect the masculinization of power and supremacy by feminizing one's agency through speech, communication and interaction. However, even though the feminized mouth could be seen as connected to the human body, its symbolic association lies in the aspect of one's agency. Moreover, the poem cannot be argued to deal with wartime sexual violence, violence or the gendering of wartime sexual violence. Yet, it does point to the feminization of agency through the masculinization of the supremacy of power, which, in the context of violence, could also be seen as masculinizing the imposition of power and supremacy which feminizes and makes passive one's agency.

4.2.2 Symbolic binaries feminizing the symbols associated with destruction, the imposition of power, violence or a chaotic social environment, and masculinizing the symbols associated with the human body, sexuality, life or existence

In the first extract seen below, the symbol of a *dark Ophelia* can be perceived as being both an active and a passive symbol. The dark Ophelia can be seen as a passive symbol through its connection to the symbols of *seaweed* and *jewel-plated fish*, which are described as caressing and nibbling the sinking dark Ophelia in the hypothetical scenario which the female character *she*, symbolized by the dark Ophelia, is thinking about. However, by thinking about sinking and being caressed by seaweed and nibbled by a school of jewel-plated fish, the dark Ophelia could also be considered as having agency over the latter symbols by them being the product of her imagination. Yet, in the imaginary event of sinking and being caressed and nibbled by the symbols of seaweed and the school of jewel-plated fish, the dark Ophelia can also be perceived as becoming the passive, feminine symbol, and the seaweed and the school of jewel-plated fish the active, masculine symbols:

"Her pelt is salty, soaked. Worn out,

*she floats, a **dark Ophelia, thinking**
what it feels like just to sink*

***caressed by seaweed, nibbled by**
a school of **jewel-plated fish**.
But with her chin tipped skyward*

she can't miss the Southern Cross"

(She Comes Swimming by Isobel Dixon, full poem on pages 87-89)

When looking at the research about the symbolic meaning behind a dark Ophelia, it is suggested that its use is connected to the representation of female duality. McGrory (2016: p. 1) argues that the Shakespearean use of the symbol of Ophelia represents the duality of the social perception of femininity, visible through Ophelia's perception as both the embodiment of innocence and the figure of devious sin in Shakespeare's Hamlet. Moreover, the use of Ophelia as the floating female figure can also be seen as an intertextual reference to the story of Hamlet, wherein the character of Ophelia drowns into a river (McGinn 2009: p. 1). However, Ophelia in the poem is also described as dark. Protas et al. (1997: D) argue that the symbol of darkness is connected to the power of primitive chaos. Yet, the chaos of darkness is not inevitably evil, and the symbol of darkness has also been used to represent one's existence in the womb. However, Protas et al. also argue that the use of darkness is closely connected to the notions of death and destruction, captivity and spiritual darkness (1997: D). Hence, the dark Ophelia is understood as symbolizing the feminine duality associated with death, destruction, captivity and spiritual darkness. Moreover, as a symbol being caressed and nibbled by the symbols of seaweed and the fish, it can also be seen as the passive and feminine symbol.

Moreover, Protas et al. (1997: F) assert that "the symbolic nature of fish is as inseparable from that of water as the two are connected in life." Moreover, they argue that "water symbolizes the depths of the unconscious", and fish are the "live material from the depths of the personality, relating to fertility and the life-giving powers of the maternal realms within us" (Biedermann 1986: p. 131, in Protas et al. 1997: F). Therefore, the fish as the active symbol nibbling the dark Ophelia of the poem can refer to a dilemma or conflict regarding fertility and the maternal realms emerging from the subconscious mind.

Furthermore, seaweed as a symbol could be analyzed first through the symbolic association of the sea. Protas et al. (1997: S) argue that "the sea, as opposed to the ocean, has known boundaries, and thus can be interpreted as being symbolic of the "known quantities of life."

Inasmuch as the sea can symbolize life, a journey across the sea can be seen as a symbolic journey across the "sea of life." Moreover, Hoefnagel (1991: p. 41) identifies that in Southern European symbolism, seaweed is connected to feminization. In addition, it is argued that seaweed also symbolizes the boundary between the land and the sea, as the territory in the sea where seaweed grows, is also the place where fishermen embark onto a fishing trip (p. 53). Therefore, the active and masculine use of the symbols of the sea and seaweed is connected to the notions of feminization, the boundary between two territories, as well as the known quantities of life.

Hence, the symbolism behind the dark Ophelia being caressed by seaweed and nibbled by a school of jewel-plated fish can be understood as connected to a contradiction regarding femininity. Through the gendering of the symbols, the feminized dark Ophelia, representing the duality of femininity and primitive chaos, death and destruction is both caressed and nibbled by the masculinized symbols of fish and seaweed representing feminization, fertility, the quantities of life and the depths of the personality. Thus, in the context of violent conflict, the dark Ophelia could refer to the individual's experiences with chaos resulting in death and destruction, and how that experience may have produced a state of trauma which the feminized individual is experiencing through the masculinized subconscious reflection which the individual is caught thinking about through her subliminal thoughts. Yet, the poem cannot clearly be argued to reflect wartime sexual violence or the gendering of wartime sexual violence, where the perpetration of violence is masculinized and the vulnerability to violence is feminized. However, it could be argued to reflect an emotionally traumatic state in a chaotic and destructive environment.

Moreover, in the second extract seen below, the active and masculine symbol can be found to be the *boot*, and the passive and feminine symbol the *mud*. The boot is described as offering protection from the mud:

*"The time of trust is long gone.
It's better to trust **a boot.**
It'll protect me from the mud.
Or we simply can't control the blood?"*
(*Friday Night* by Vonani Bila, full poem on pages 106-107)

The boot could be understood as a type of shoe, which Cirlot (1958: pp. 297-298) argues is symbolically associated with the sexual organ of the female body. Moreover, he identifies that in ancient symbolism, a shoe was used as a symbol for liberty. On the other hand, Protas et al. (1997: S) suggest that "shoes might represent the lowly and the humble, or authority and power, depending upon the context. Since slaves went barefoot, they might represent liberty."

Thus, the boot in the poem above is could be understood as representing female sexuality, liberty, and through its protective description, authority and power over the passive and feminized symbol of the mud.

However, as a symbol, mud according to Cirlot (1958: p. 222), is argued to represent “the union of the purely receptive principle (earth) with the power of transition and transformation (water).” Furthermore, Cirlot writes that mud can also be understood as related to “biological processes and nascent states.” Protas et al. (1997: M) agree that mud can be seen as the combination of earth and water, and thus “the source of vegetation and life”. However, they also argue that mud can symbolize the inhibition of progress and filth. Hence, in the context of the poem, the mud as a symbol could be perceived as referring to the unification of two life forms, yet the connotation it creates could be seen as impure and counter-progressive. Thereby, in the context of violence conflict, the mud could symbolize a form of an unwanted sexual act, or a threat from societal instability.

Nevertheless, regarding the gendering of the symbols, the mud can be found to be passive and feminized against the active and masculine boot. Therefore, the poem gives agency to the symbol representing the protective authority and power of feminine sexuality and liberty. Through such juxtapositioning, the gendering of the symbols could be seen as unreflective of the gendering of wartime sexual violence, whereby the perpetration of sexual violence would be masculinized and the target of perpetration feminized. Moreover, the direct reference to wartime sexual violence remains weak through the symbolic associations and therefore, the poem could not be said to directly discuss the phenomenon.

Finally, the third extract below describes the ritual of pouring a cup of someone’s *blood* onto the *land*. The blood is also referred to as a *strawberry*. Thereby, the passive and feminine symbols in the poem below are blood and strawberry, which are poured onto the active and masculine symbol, the land, as part of the ritual described in the poem. However, the passivity could also be assigned to the symbol of the land, which is claimed by covering it with the blood of someone. Therefore, both symbolic interpretations will be considered:

*“**blood** is good for you
it is above all something red and liquid
like a **strawberry** in a shaft of sunlight*

*the ritual is **to pour a cup
of someone’s blood onto the land,**
this is your way of claiming your home,
your political truth.”*

Regarding the symbolic meaning behind land, Cirlot (1958: p. 178) asserts that land should be analyzed through the meaning of every element which can be attached to a landscape. Land can therefore be understood through every geographical feature that it entails, and thus, Cirlot argues that land as a symbol can be linked to the notion of the cosmic order (p. 180). In the context of the poem and its thematic engagement with violent conflict, it can be argued that the land as a symbol acts as a reference to the social order in conflict society. Thereby, the land could symbolize the social order in society during conflict.

However, as discussed in relation to the seventh extract in part 4.2.1, which also used the symbol of blood, Protas et al. (1997: B) assert that symbolically, blood “globally represents life itself, as the element of divine life that functions within the human body.” Moreover, blood is also identified as connected to passion, death, war and sacrifice, which Cirlot (1958: p. 29) also supports.

Moreover, the symbolic association of strawberries, a symbol to which the symbol of blood in the poem is paralleled, is argued by Kwiatkowska (2018: pp. 104-105) to be connected to both innocence and eroticism. The strawberry’s reference to innocence dates back to the Middle Ages and Christianity, whereby strawberries were consumed by the holy. However, the biblical paintings depicting sin are also found to include the symbol of strawberries on the ground, thus symbolizing temptation and earthy desire (Seibert 2007: p. 331, in Kwiatkowska 2018: p. 104). Regarding the claim that strawberries symbolize eroticism, Kwiatkowska holds that strawberries are currently associated with “the goddess of love, since the shape of the berries resembles the shape of the human heart, and their colour is associated with passion and love.” Thereby, the symbols could be understood as representing life, passion, sacrifice, death and war, as well as innocence and eroticism.

The relationship between the land and the blood paralleled to the strawberry, is constructed by pouring the blood onto the land as part of a ritual to claim one’s *home* and *political truth*. If the symbols of blood and strawberry are considered as the active symbols over the land, the poem would give agency to the masculinized symbol representing life, passion, sacrifice, death and war, as well as innocence and eroticism, which would create the feminization of the passive symbol, which could be read as representing the social order. This juxtaposition of the symbols could therefore represent the power struggle in conflict society, wherein the social order is feminized against the masculinized symbol representing life, death, war and sacrifice,

as well as passion and eroticism, which could describe the process and dynamics through which power is gained over others during violent conflict.

On the other hand, the land as the active symbol would masculinize the symbol for the social order, which would feminize the symbol representing life, passion, sacrifice, death and war, as well as innocence and eroticism. This construction of the active/masculine-passive/feminine binary of the symbols could then be understood as reflecting the masculinization of the social order in conflict society, which is understood as creating a state of life surrounded by the themes of death, war, sacrifice, passion, innocence and eroticism.

Hence, regarding the gendering of wartime sexual violence of the symbols, it is argued that there is no clear indication whether the relationship of the active and passive symbols reflects wartime sexual violence, and therefore the gendering of wartime sexual violence. However, the symbol of blood is tied to the symbol of the strawberry. Therefore, the blood's representation of human life, war, sacrifice and death becomes tied to the strawberry's representation of innocence and eroticism. Thus, the experience of life in conflict society could be perceived as involving aspects of eroticism. Yet, the perpetration of sexual violence against the human body is not clearly evident in the poem.

4.3 Discussion

The first research question was *Can a gendered reading of the symbolism in South African apartheid and post-apartheid poetry show reflections of the gendering of wartime sexual violence?* The findings suggest that the selected South African poetry as an artistic conflict narrative can neither be said to be reflective of wartime sexual violence nor the gendering of wartime sexual violence. As the research was based on an interpretive discussion about the symbolic associations of South African apartheid and post-apartheid poetry, the evidence that conflict-related sexual violence is present remains vague. Therefore, regarding the second research question of *What a gendered reading of the symbolism in South African apartheid and post-apartheid poetry can reveal about the experiences of violence or the emotional dynamics of writers writing in the context of apartheid and post-apartheid South Africa*, it could be said that the provided revelations regarding the experiences of violence are based on symbolic interpretations which on their own could not be said to give valid answers about the intended message of the artist regarding the experiences with violence.

However, the analysis could be said to have produced a discussion about how the symbols associated with the human body, sexuality, life or existence are masculinized or feminized in

relation to symbols associated with destruction, the imposition of power, violence or a chaotic social environment. This discussion about the gendering of those poetic symbols of poetry dealing with the themes such as South African history, political change and instability, violence, loss and social injustice could be seen as helpful in understanding how literature narrates those themes through literary stylistic devices. However, the gendered analysis of symbolic active/masculine-passive/feminine binaries through the application of symbolic constructivism produced somewhat vague conclusions about the experiences of violence or the emotional dynamics of writers writing in the context of apartheid and post-apartheid South Africa. The research findings could therefore be strengthened by engaging with the artist about the message which they wished to convey in their work.

Hence, regarding the third research question of *What the limitations of using symbolic constructivism to understand the meanings behind symbols applied in South African apartheid poetry are*, there exist various consideration to take into account. Even though McGuire (2016: p. 1) argues that literature can bring to light important experiences regarding the individual's relationship with a conflict, one of the limitations comes from the lack of direct narratives about wartime sexual violence. For example, there were poetic narratives which could be seen as hinting toward, for instance, the feminization of suffering and the masculinization of destruction. However, the narratives could not be found to provide a detailed account regarding the lived experience of wartime sexual violence. Moreover, the ethical dilemma emerging from attempting to read wartime sexual violence or other experiences of violence in poetic narratives where they may not be present is significant in this research design, and the risk of epistemological violence must be taken into account (Teo 2014: p. 593). Thus, the validity of such indirect narratives of sexual violence should be approached critically. To elaborate, May (2012b: 8:12–9:05) and Lockwood (2017: p. 14) both argue that narratives can help reveal the experiences of individuals in society during a particular era. However, it proved to be challenging to find narratives which would describe the specific form of experienced sexual violence, as described by Sivakumaran (2007: pp. 261-267), Oosterhoff et al. (2004: p. 72), Nizich (1994: pp. 38-39, 42) and Féron (2018: 75-76) in their findings. Thus, methodologically, this research cannot be said to elaborate on the detailed dynamics of wartime sexual violence.

Moreover, as discussed in part 3.3 on page 31-33, the poetry was selected according to its thematic engagement with the long-term era associated with violent oppression in South Africa, apartheid. As an artistic conflict narrative, it could be argued to reflect the emotional perceptions of individuals regarding the conflict dynamics during the violent conflict (González 2011: p. 175; Keen 2011: pp. 7-10). Yet, as poetry is created by applying symbolic language,

it was challenging to establish a detailed image of the dynamics of wartime sexual violence, or violence in general. Thus, the data could have been strengthened by selecting conflict-themed poetry written by wartime sexual violence victims specifically.

However, this critique could also be seen as contradicted by the silences surrounding wartime sexual violence, as pointed out by Stener Carlson (1997: p. 127), Gorris (2015: pp. 414, 416, 420), Oosterhoff et al. (2004: p. 68) and Féron (2018: pp. 115-117). As many individuals who have experienced wartime sexual violence choose to remain silent, it could be challenging to find a comprehensive collection of artistic conflict narratives, whose authors would publicly admit to being victims of wartime sexual violence. Therefore, the research problem regarding the silences of wartime sexual violence in poetic narratives was not solved by this research. Even though such artists exist (Baker 2017: p. 1), many artists dealing with their experiences of wartime sexual violence choose to remain silent about their identity, as pointed out by the 2018 exhibition *The Colors of Our Souls*, wherein all the artists maintained their anonymity, in addition to all of them being women. Hence, even though the study of artistic conflict narratives directly engaged with the theme of wartime sexual violence could potentially enable an in-depth analysis about the individual's emotional perception of such violence, due to the highly silenced nature of the phenomenon, the analysis of conflict-themed art with the assumption that wartime sexual violence would be embedded within the given artistic conflict narrative was applied in this research. Yet, it will be suggested here, that future research should engage with those narratives produced by artists known to engage with wartime sexual violence in their work to complement the findings.

Furthermore, regarding the limitations of the data set, the selection of poetry as the form of data could have been expanded by choosing a wider variety of artistic conflict narratives. For instance, Smith (2006: p. 1) and Stenberg (2015: p. 3) demonstrated that wartime sexual violence has been reflected in both paintings and sculptures, and Morina (2018: p. 1) pointed out that wartime sexual violence can be found reflected in public art exhibitions, such as the exhibition *Thinking of You*, publicly exhibited in the Pristina football stadium in 2018. Therefore, by combining artistic conflict narratives produced through a variety of methods, the data set could have become richer in terms of its substance. Such a data set would have allowed the investigation of the phenomenon from a wider perspective, thus gaining a deeper and a more comprehensive insight into the way in which artistic conflict narratives are engaged with the gendering of wartime sexual violence.

Furthermore, a question emerges regarding which art form could speak of traumatic experiences and emotions the most effectively. For instance, Sassoon was identified to use

realism and satire in his critique about the militarization of masculinities (Richards 2014: p. 1). Moreover, Brittain was identified to use autobiographical realism in her novel about gender roles in post-conflict society (Bennett 1987: p. 18). Therefore, some stylistic devices or genres of artistic conflict narratives could be more connected with the emotional aspects of the artist's experiences in challenging gender roles in conflict. Yet, the question remains as to which style, genre and form of art could best capture the emotional perception of the individual regarding a phenomenon such as wartime sexual violence. In terms of future research, the data could be selected to represent a variety of artistic genres and styles, thus enabling a comparative investigation to be conducted regarding the emotional perception of the individual about a conflict.

However, a wider data set would also require the development of a methodology able to comprehensively investigate various forms of artistic conflict narratives. This could have proven challenging in the context of this research. For instance, the use of an active/masculine-passive/feminine binary of symbols as the unit of analysis was justified by the findings primarily done by literature scientists (Butler Flora 1971 pp. 435, 439, 440; Wight 2015: pp. 182-183). Therefore, the question emerges as to whether the analysis of active/masculine-passive/feminine binary of symbols would have functioned as a standardized tool for different forms of artistic conflict narratives. As Pedersen (2015: p. 593) argues, the key element of poetic language is its application of symbols. Therefore, other forms of artistic narratives should be investigated based on the elements which are central to their creation. Thus, the expansion of the data set to include various forms of artistic conflict narratives would have required the development of a methodology able to successfully analyze each form of artistic conflict narrative from the perspective of how wartime sexual violence is gendering. However, this methodological consideration could offer direction for future research upon the topic.

Another methodological limitation regards the way in which symbols can accurately be interpreted. Even though academic research on the cultural meanings behind symbols, such as social science research and psychology were applied in the poetry analysis, could the symbolic associations be justified by such research as being aware of what the artist has been attempting to convey through the choice of their symbols? The assumption behind this is that the choice of symbols directly reflects the conflict experience stored in the subconscious mind of the artist (Langer, in Reichling 1993: p. 3; Barry 1994: pp. 37-38). Yet, to be perfectly certain about whether this is true, an engagement with the artist producing the given artistic conflict narrative about their choice of symbols, for instance through an interview would strengthen the analysis.

However, the problem emerging has to do with the silenced nature of wartime sexual violence. Therefore, if using art as data with the assumption that it directly reflects the subconscious mind without alterations to the narrative by external social factors, which have been witnessed in narratives such as truth commission testimonies (Ross 2003: p. 23; Marcia Esparza 2014: p. 172), then discussion about the symbols (or other stylistic devices of the given artistic narrative under investigation) in the artwork would risk being influenced by social factors, as outlined by Shipman (2014: p. 7) and Gibbs (2014: 2:15–4:41). Hence, this could impose the risk that the interview would reproduce the silences which the research is attempting to break. Therefore, in order to strengthen the research findings about how artistic conflict narratives are able to reflect conflict dynamics, a combination of qualitative and quantitative methods would be needed. As artistic conflict narratives can be found to be a methodologically challenging data to analyze, a multimethodological approach combining, for instance, the use of brain imaging and the analysis of the stylistic components of the given artistic narrative for its meaning would strengthen any conclusions regarding how conflicts are reflected by artistic conflict narratives.

Moreover, in case it would be possible to construct a comprehensive image of the emotional experience which an individual has gone through in a violent conflict, and may otherwise not directly speak about, the analysis of artistic conflict narratives could have potential uses in treating post-traumatic stress disorder resulting from war traumas, as demonstrated by Baker (2017: p. 1; Ursano 2018, in Sullivan 2018: p. 1; Chapman et al. 2001 and Monti et al. 2005, in Talwar 2007: p. 23). If an individual could be distracted from their trauma for the duration of producing an artistic narrative regarding their experiences with a violent conflict, and if the possible negative emotions attached to their experience could be relieved by reflecting them in an artistic form, the production of artistic conflict narratives can be seen as beneficial. For instance, if art was applied in therapy, taking the individual away from their trauma could function as a treatment for their anxiety stemming from remaining silent about their experiences. By doing so, artistic conflict narratives would help increase the individual's emotional security, which is identified as a key component in the construction of collective security in society (Bar-Tal, Halperin and Rivera 2007: pp. 441-442; MacFarlane and Khong 2006: pp. 1-3; Bramsen and Poder 2018: p. 2; Rivera and Páez 2007: p. 235). Therefore, artistic conflict narratives can also be seen as beneficial for the future of peace and conflict research, due to their ability to both reflect a conflict, and offer emotional relief to trauma from conflict (Raina-Clair Gillis 2005: p. 75; Tran 2015: p. 1; Morina 2018: p. 1; Smith 2006: p. 1; Stenberg 2015: p. 3; Bennett 1987: p. 18; Baker 2017: p. 1).

Nonetheless, another question regards whether artistic conflict narratives, such as poetry, can help break silences on a larger scale in society. As argued by González (2011: p. 175) and Keen (2011: pp. 7-10), art can resonate, and like Anderson and Cooper (2003: p. 1) identified, conflict-themed poetry can become publicly consumed and recognized. Yet, its creation and consumption is also connected to personal relevance (Vessel, Starr and Rubin 2012: pp. 1-2, 5-6); an element regarding the production and consumption of art which would not form the most beneficial basis for challenging silences on a collective level. As the production and the consumption of art can be seen as occurring between the artist, the produced artwork and its consumer, artistic narratives could be argued to convey emotional messages between two individuals through the artwork. Thus, artistic conflict narratives can be argued to convey emotional experiences about socially silenced phenomena to those with similar experiences, as evidenced by the art-therapy programme for the victims of wartime sexual violence by Maison Dorcas (Humanitarian Innovation Fund 2015: p. 3).

Yet, whether artistic conflict narratives about wartime sexual violence can challenge the gendering of wartime sexual violence on a larger scale is questionable. This could be seen through the 2015 exhibition *Thinking of You* by Alketa Xhafa-Mripa, which was a large-scale public exhibition about wartime sexual violence reproducing the current gendering of wartime sexual violence by feminizing the vulnerability to wartime sexual violence, not challenging it. Nevertheless, the findings by this research suggest that artistic conflict narratives can challenge the dominant understanding regarding conflicts, such as the gendering of wartime sexual violence. Moreover, it should also be pointed out that artworks criticizing the militarization of masculinities, such as Linna's *The Unknown Soldier* and Sigrid Sassoon's poetry have been produced at a time when such critique was not publicly acceptable (Richards 2014: p. 1; Seppälä 2018: pp. 15, 25). Yet, as is the case with Linna's novel, despite its criticism, the artwork became nationally monumental decades after. Therefore, the novel's criticism of militarized gender roles eventually became a publicly accepted artistic counter-narrative. Hence, the findings of this research point out that artistic conflict narratives are reflective of the gendering of wartime sexual violence, and can also challenge the prevailing understanding of it. Therefore, future research should focus on the function which artistic conflict narratives can have in criticizing and challenging contested understandings regarding violent conflict.

4.4 Conclusion

This chapter presented the gendered reading of the symbolism of agency and passivity in South African apartheid poetry and discussed the findings of the selected South African

apartheid and post-apartheid poetry in relation to the theory of gendering of wartime violence, and the silences associated with it. The discussion following the analysis critically evaluated the weaknesses of the methodology, as well as the relationship between the findings and the theoretical foundation of the study. Suggestions for future research were also presented, recognizing the potential of artistic conflict narratives in treating traumas from a violent social environment.

5. Conclusion

The aim of this research was to study the gendering of wartime sexual violence in artistic conflict narratives. Artistic conflict narratives were outlined as being narratives produced in an artistic form, such as paintings, photography or literature, thematically engaged with a violent conflict. The chosen artistic conflict narrative was South African apartheid poetry, written between 1960 and 2019, reflective of the apartheid and post-apartheid era. Through purposive sampling, 1-2 poems by 24 different poets were selected for analysis.

The research questions focused on whether a gendered reading of the symbols of agency and passivity in South African apartheid and post-apartheid poetry could show reflections of the gendering of conflict-related sexual violence. The other question concerned whether the experiences of violence or emotional dynamics of the writers writing in the context of apartheid and post-apartheid could be revealed. The methodological frame was constructed through the application of symbolic constructivism. The findings suggest that artistic conflict narratives cannot be said to be reflective of wartime sexual violence or the gendering of wartime sexual violence. Moreover, based on the applied methodology, the poetry cannot be said to clearly reflect other violent experiences.

Therefore, one of the questions in this research was also to examine the limitations which symbolic constructivism has in analyzing symbols in poetry written in a violent social environment. The most considerable weaknesses of the research were found in its methodological frame, and the ways in which the accuracy of the symbolic interpretations could have been strengthened. Moreover, the data set was criticized for its lack of direct thematic engagement with wartime sexual violence specifically, but with violent oppression, opposition and South African political change and history instead.

However, these concerns were discussed and countered in relation to the theoretical foundation about the silences stemming from the gendering of wartime sexual violence, and suggestions for future research were made according to the identified limitations. For example, the challenges regarding the analysis of artistic conflict narratives were recognized, and suggestions for improvement regarding their analysis in future research were formulated. Yet, this research could not be argued to have contributed to the understanding of the phenomenon of wartime sexual violence based on the methodology and the data set.

Finally, the strength of this research lies within the recognized potential of artistic conflict narratives in the treatment of emotional traumas resulting from the experiences of wartime sexual violence. The potential of artistic conflict narratives in challenging silences regarding the phenomenon on a larger societal level was also discussed and identified as a prospective subject for future research. Moreover, this research could be said to have contributed to the existing pool of art-based peace research, which was identified as an important field of peace research investigating conflict-dynamics and peacemaking through the lens of artistic narratives.

6. Bibliography

Adetuyi, Chris Ajibade and Adeniran, Adeola Adetomi (2018). 'African Poetry as an Expression of Agony', *World Journal of English Language*. 8/1: 21-17.

All Poetry (2018). *Tatamkhulu Afrika* [online]. Available at: <https://allpoetry.com/Tatamkhulu-Afrika> (Accessed 06/06/2019).

Amalendu, Misra (2015). *The Landscapes of Silence: Sexual Violence Against Men in War*. Hurst & Company: London.

American Academy of Poets (2015). *Poetry Glossary* [online]. Available at: <https://www.poets.org/poetsorg/text/poetry-glossary> (Accessed 10/02/2019).

Anderson, Peter and Cooper, Kim (2003). 'The Flame Tree of Freedom', *Boston Review* [online]. Available at: <http://www.bostonreview.net/world-poetry/peter-anderson-flame-tree-freedom-poetry-and-apartheid> (Accessed 05/03/2018).

Badilisha Poetry (2019a). *Robert Berold* [online]. Available at: <https://badilishapoetry.com/robert-berold/> (Accessed 06/06/2019).

Badilisha Poetry (2019b). *Mzi Mahola* [online]. Available at: <https://badilishapoetry.com/mzi-mahola/> (Accessed 06/06/2019).

Badilisha Poetry (2019c). *Phillippa Yaa De Villiers* [online]. Available at: <https://badilishapoetry.com/phillippa-yaa-de-villiers/> (Accessed 07/06/2019).

Badilisha Poetry (2019d). *Lebo Mashile* [online]. Available at: <https://badilishapoetry.com/lebo-mashile/> (Accessed 07/06/2019).

Baderoon, Gabeba (2013). 'Gabeba Baderoon: Poems', *Cultural Studies*. 27/3: 482-486.

Baker, Aryn (2017). 'When I sing, the bad memories disappear', *Time Magazine*. February 15th [online] Available at: <http://time.com/platon-congo-denis-mukwege/> (Accessed 09/02/2019).

Bar-Tal, Daniel, Halperin, Eran and de Rivera, Joseph (2007). 'Collective Emotions in Conflict Situations: Societal Implications', *Journal of Social Issues*. 63/2: 441-460.

Barry, David (1994). 'Making the Invisible Visible: Symbolic Means for Surfacing Unconscious Processes in Organizations', *Organizational Development Journal*. 12/4: 37-48.

Barry, David (1996). 'Artful Inquiry: A Symbolic Constructivist Approach to Social Science Research', *Qualitative Inquiry*. 2/4: 411-438.

Bennett, Yvonne A. (1987). 'Vera Brittain: Feminism, Pacifism and Problem of Class, 1900-1953.', *Atlantis*. 12(2), 18-23.

Bramsen, Isabel and Poder, Poul (2018). 'Emotional Dynamics in Conflict and Conflict Transformation', *Berghof Handbook for Conflict Transformation* [online]. Available at: https://www.berghof-foundation.org/fileadmin/redaktion/Publications/Handbook/Articles/bramsen_poder_handbook.pdf (Accessed 13/03/2019).

Breheny, Mary and Stephens, Christine (2015). 'Approaches to Narrative Analysis: Using Personal, Dialogical and Social Stories to Promote Peace.', *Methodologies in Peace Psychology*, eds. Bretherton Diane and Law Siew Fang. Peace Psychology Book Series, 26. Springer Publishing: Cham.

British Council (2019) 'Isobel Dixon', *Literature* [online]. Available at: <https://literature.britishcouncil.org/writer/isobel-dixon> (Accessed 06/06/2019).

Bury, Mike (2001). 'Illness narratives: fact or fiction?', *Sociology of Health & Illness*. 3/23: 263–285.

Butler, Judith (1990). *Gender Trouble: Feminism and the Subversion of Identity*. Routledge: New York.

Butler Flora, Cornelia (1971). 'The Passive Female: Her Comparative Image by Class and Culture in Women's Magazine Fiction', *Journal of Marriage and Family*. 33/3: 435-444.

Caprioli, Mary and Boyer, Mark A (2001). 'Gender, Violence and International Crisis', *Journal of Conflict Resolution*. 45(4), 503-518.

Carpenter, Charlie R (2006). 'Recognizing Gender-Based Violence Against Civilian Men and Boys in Conflict Situations', *Security Dialogue*. 37(1), 83-103.

Chaitin, Julia (2003). "'I Wish He Hadn't Told Me That': Methodological and Ethical Issues in Social Trauma and Conflict Research', *Fourth Advances in Qualitative Methods Conference*. May 2nd-5th 2003, Banff, Alberta, Canada.

Charles, Ogu (2011). *From Pre-apartheid to Post-apartheid Black South African Theatre : A contextual analyses of selected plays*. Master's Thesis. Tampere University. Tampere, Finland.

Cirlot, Juan E. (1958). *A Dictionary of Symbols*. Routledge & Kegan Paul: London.

Clansy, Mary Alice C. and Hamber, Brandon (2008). 'Trauma, Peacebuilding, and Development: An overview of key positions and critical questions', *Trauma, Development and Peacebuilding Conference*. September 9th-11th 2008, International Conflict Research Institute (INCORE) & International Development Research Centre (IDRC), New Delhi, India.

Cockburn, Cynthia (2004). 'The Continuum of Violence: A Gender Perspective on War and Peace', *Sites of Violence: Gender and Conflict Zones*. Edited by Wenona Giles and Jennifer Hyndman. Los Angeles: University of California Press.

Crimmin, Michaela (2014). 'Introduction: Reflections on Art and Conflict', *Art and Conflict* by Al-ani Jananne, Buckley Bernadette, Crimmin Michaela, Halasa Malu, Montagu Jemima, Rifky Sarah, Sansour Larissa and Tripp Charles [online]. Available at: <http://www.cultureandconflict.org.uk/news/art-and-conflict-new-publication/> (Accessed 01/06/2019).

Dahlan, Abdul Ghani (2014). 'The Scream & Starry Night: Emotions, Symbol & Motives', *Estudios sobre el Mensaje Periodístico*. 20/1: 331-339.

Davis, Rebecca (2015). 'How rape became South Africa's enduring nightmare', *The Guardian* [online]. Available at: <https://www.theguardian.com/world/2015/sep/29/south-africa-rape-nightmare-crime-stats> (Accessed 02/06/2019).

de Rivera, Joseph and Páez, Darío (2007). 'Emotional Climate, Human Security, and Cultures of Peace', *Journal of Social Issues*. 63/2: 233-253.

du Toit, Louise (2014). 'Shifting Meanings of Postcolonial Sexual Violence in South Africa', *Signs*. 40/1 : 101-123.

Eldean, Idris Migan Elshafie Jamal and Ahmad, Mohoud Ali (2016). 'Tatamkhulu Afrika's Fate, Life and Career', *European Academic Research*. 4/5: 4715-4747.

Elliot, Martin and Shrimplin, Valerie (2017). 'Affairs of the Heart: An Exploration of the Symbolism of the Heart in Art', A Lecture in the *Museum of London*, 14th of February 2017 [online]. Available at: <https://www.gresham.ac.uk/lectures-and-events/affairs-of-the-heart-an-exploration-of-the-symbolism-of-the-heart-in-art> (Accessed 01/03/2019).

Elshtain, Jean Bethke (1987). *Women and War*. The University of Chicago Press Edition. Chicago: The University of Chicago, 1995.

Encyclopaedia (2009). *De Kok, Ingrid 1951-* [online]. Available at: <https://www.encyclopedia.com/arts/educational-magazines/de-kok-ingrid-1951> (Accessed 06/06/2019).

Encyclopaedia Britannica (2019). *Oswald Mbuyiseni Mtshali* [online]. Available at: <https://www.britannica.com/biography/Oswald-Mbuyiseni-Mtshali> (Accessed 06/06/2019).

Esparza, Marcia (2014). *Indigenous Peoples' Access To Justice, Including Truth and Reconciliation Processes*. Institute for the Study of Human Rights, Columbia University: New York City.

Féron, Élise (2017). 'Ethics in Peace & Conflict Research', *Peace Research Design*. March 16th 2017, University of Tampere. Tampere, Finland.

Féron, Élise (2018). *Wartime Sexual Violence Against Men: Masculinities and Power in Conflict Zones*. 1st edition. London: Rowman & Littlefield International, November 2018.

Fischer, Bk (2018). 'A Debut Poet Confronts the Sexual Violence of an Earlier Generation', *New York Times*. December 13th [online]. Available at: <https://www.nytimes.com/2018/12/13/books/review/cruelty-special-to-our-species-emily-jungmin-yoon.html> (Accessed 07/03/2019).

Galtung, Johan (1969). 'Violence, Peace, and Peace Research', *Journal of Peace Research*. 6(3), 167-191.

Gibbs, Graham R (2011). *Narrative approaches*. University of Huddersfield (March 2011). Available at: <https://www.youtube.com/watch?v=ZJbnPKJmrpY> (Accessed 10/12/2017).

Gibbs, Graham R (2014). *The nature of Social Research*. University of Huddersfield (n.a.) Available at: <https://www.youtube.com/watch?v=pQ4RAHXtvS0> (Accessed 10/12/2017).

Gillis, Raina-Clair (2005). 'Artistic Impressions of War.' *Canadian Military Journal*, 6(3), 75-80.

González, José Juan (2011). 'Art as the Expression of Emotion in the Language of Imagination: Dickie's Misunderstandings of Collingwood's Aesthetics', *Art- Emotion and Value. Proceedings of the 5th Mediterranean Congress of Aesthetics*. Cartagena, Spain, 4th-8th July 2011: 175-184.

Gorris, Ellen Anna Philo (2015). 'Invisible Victims? Where are male victims of conflict-related sexual violence in international law and policy?' *European Journal of Women's Studies*, 22(4), 412-427.

Gentles, Stephen J., Charles Cathy, Ploeg Jenny, McKibbin Ann K. (2015). 'Sampling in Qualitative Research: Insights from an Overview of the Methods Literature.' *The Qualitative Report*, 20(11/4), 1772-1789.

Hadfield, Anne Leslie (2017). 'Steve Biko and the Black Consciousness Movement', *Oxford Research Encyclopaedia of African History* [online]. Available at: <https://oxfordre.com/africanhistory/view/10.1093/acrefore/9780190277734.001.0001/acrefore-9780190277734-e-83> (Accessed 08/06/2019).

Haeri, Medina and Puerchguibal, Nadine (2010). 'From helplessness to agency: examining the plurality of women's experiences in armed conflict.' *International Review of the Red Cross*, 92(877), 103-122.

Hast, Susanna (2018). *The Sounds of War: Aesthetics, Emotions and Chechnya* [online]. Available at: <https://www.e-ir.info/publication/sounds-of-war-aesthetics-emotions-and-chechnya/> (Accessed 02/06/2019).

Hills, Carol (2011). 'South African poet Lesego Rampolokeng', *Public Radio International* [online]. Available at: <https://www.pri.org/stories/2011-04-27/south-african-poet-lesego-rampolokeng> (Accessed 06/06/2019).

Hoffner, Harry A. (1966). 'Symbols for Masculinity and Femininity: Their Use in Ancient near Eastern Sympathetic Magic Rituals', *Journal of Biblical Literature*. 85/3: 326-334.

Hoefnagel, Ellen (1991). 'Seaweed, Status and the Symbolic Domain: Seaweed Harvesters in Portuguese Coastal Communities', *Maritime Studies*. 4/2: 40-61

Human & Rousseau (2019). 'Antjie Krog', *Author Focus* [online]. Available at: <http://www.humanrousseau.com/authors/2076> (Accessed 07/06/2019).

Humanitarian Innovation Fund (2015). *Interim Report: Panzi Foundation USA* [online]. Available at: <https://www.elrha.org/wp-content/uploads/2015/01/August-2015-Quarterly-Report-Music-Therapy-Program-final.pdf> (Accessed 19/02/2019).

Hühn, Peter and Kiefer, Jens (2005). *The Narratological Analysis of Lyric Poetry*. Walter de Gruyter: Berlin.

Independent (2004). 'Lionel Abrahams: Mischievous guru of South African letters', *Obituaries* [online]. Available at: <https://www.independent.co.uk/news/obituaries/lionel-abrahams-730543.html> (Accessed 06/06/2019).

Jagne, Siga Fatima and Parekh, Pushpa Naidu (1998). *Postcolonial African Writers: A Bio-Bibliographical Critical Sourcebook* [online]. Available at: <https://books.google.fi/books?id=3iibMu0Qjs8C&pg=PA205&lpg=PA205&dq=mafika+gwala&source=b&ots=8ZE4iaulsZ&sig=ACfU3U3Y21FqDVK17503loFQ3cmKuV5LxA&hl=en&sa=X&ved=2ahUKEwiJ>

[3K6vINXiAhWT6aYKHaAMASUQ6AEwE3oECAkQAQ#v=onepage&q=mafika&f=false](#) (Accessed 06/06/2019).

Jauhola, Marjaana (2015). 'Aceh', *Scraps of Hope* [online]. Available at: <http://scrapsofhope.fi/> (Accessed 02/06/2019).

Keen, Suzanne (2011). 'Introduction: Narrative and the Emotions', *Poetics Today*. 32/1: 1-53.

Kleres, Jochen (2010). 'Emotions and Narrative Analysis: A Methodological Approach', *Journal for the Theory of Social Behaviour*. 41/2: 182-202.

Kulasekara, Dumith (2017). 'Representation of Trauma in Contemporary Arts'. *Athens Journal of Humanities & Arts*. 4/1: 35-60.

Kurtz, Lester R. (2009). 'The Anti-Apartheid Struggle in South Africa (1912-1992)', *International Center on Nonviolent conflict* [online]. Available at: <https://www.nonviolent-conflict.org/anti-apartheid-struggle-south-africa-1912-1992/> (Accessed 08/06/2019).

Kwiatkowska, Anna (2018). 'Short and Sweet. Symbolism of Strawberries in Katherine Mansfield's Short Stories', *Zagadnienia Rodzajów Literackich*. 125/1: 101-113.

Lapinsuo, Iida (2017). *Sexual Violence as a Weapon of Ethnic Cleansing and Genocide in the Yugoslav Wars*. Master's Thesis. University of Helsinki. Available at: <https://helda.helsinki.fi/bitstream/handle/10138/232078/Sexual%20Violence%20as%20a%20Weapon%20of%20Ethnic%20Cleansing%20and%20Genocide.pdf?sequence=2&isAllowed=y> (Assessed 04/02/2019).

Lærd Dissertation (2012). *Purposive sampling* [online]. Available at: <http://dissertation.laerd.com/purposive-sampling.php#maximum-variation-sampling> (Accessed 04/03/2019).

Lee, Nancy C. (2010). *Lyrics of Lament: From Tragedy to Transformation* [online]. Available at: https://books.google.fi/books?id=9SKQLKbDbZIC&pg=PA126&lpg=PA126&dq=VONANI+BILA&source=bl&ots=pZvZad7-Md&sig=ACfU3U2PXKJMK2oYqZCI_jyYYwkkkul4xQ&hl=en&sa=X&ved=2ahUKEwiT1PDXkNXiAhVIwqYKHf1gDoo4FBD0ATAFegQICRAB#v=onepage&q=VONANI%20BILA&f=false (Accessed 06/06/2019).

Leveson, Marcia (2010). 'Obituary: Lionel Abrahams', *English Academy Review*. 21/1: 177-179.

Lorde, Audre (1997). *The Collected Poems of Audre Lorde*. W. W. Norton & Company: New York City.

MacFarlane, Neil and Khong, Yuen Foong (2006). *Human Security and the UN: A Critical history*. Indiana University Press: Bloomington.

May, Vanessa (2012a). *What is... Narrative Analysis?* University of Manchester (26 April 2012) Available at: <https://www.youtube.com/watch?v=vWTNuloKSGQ> (Accessed 10/01/2017).

May, Vanessa (2012b). *Narrative Analysis*. University of Manchester (10 October 2012). Available at: <https://www.youtube.com/watch?v=A7TfEVHHZzI> (Accessed 13/12/2017).

Mapombere, Azaliah (2011). *Sexual Violence against women in South Africa: The Social climate Surrounding Rape and the Position of the Internal Protection System*. Master's Thesis. Centre International de Formation Européenne. Berlin, Nice and Istanbul.

McGinn, Caroline (2009). 'Ophelia Drowning Review', *Time Out London* [online]. Available at: <https://www.timeout.com/london/theatre/ophelia-drowning-review> (Accessed 12/03/2019).

McGory, Emma (2016). 'The Most Beautified Ophelia: The Duality of Femininity in Shakespeare's Hamlet', *Medium* [online]: <https://medium.com/book-things/the-most-beautified-ophelia-the-duality-of-femininity-in-shakespeare-s-hamlet-e8cb6bb13436> (Accessed 15/03/2019).

McGuire, Matt (2014). 'When the war is over, literature can help us make sense of it all.' *The Conversation*, October 5th [online]. Available at: <http://theconversation.com/when-the-war-is-over-literature-can-help-us-make-sense-of-it-all-32424> (Accessed 12/07/2018).

Meehan, Emily (2017). 'What is the Meaning of Symbols in Poetry?', *Pen & the Pad* [online]. Available at: <https://penandthepad.com/meaning-symbols-poetry-8101807.html> (Accessed 01/06/2019).

Meger, Sara (2016). 'The Fetishization of Sexual Violence in International Security.' *International Studies Quarterly*, 60(1), 149-159.

Messerschmidt, James W. (2018). *Hegemonic Masculinity: Formulation, Reformulation, and Amplification*. Lanham: Rowman & Littlefield.

Meyer, Alice (2016). 'Kelwyn Sole : a retrospective', *New Coin Poetry*. 51/1: 89-106.

Meyer, Alice Patricia (2017). *Poetry and Politics in Post-Apartheid South Africa*. Doctoral Thesis. University of Cambridge, January 12th.

Mhlophe, Gcina (2019). *About Gcina Mhlophe* [online]. Available at: <http://www.gcinamhlophe.co.za/gcinamhlophe-about.html> (Accessed 07/06/2019).

Mijatović, Ljiljana Rogač (2014). 'Imagining and Remembering City: Memory, Space and Symbolism of Belgrade', *Культура/Culture*. 6: 97-106.

Mizic, Jessie (2015). *19th CENTURY AMERICAN WOMEN'S LITERATURE The Importance of Symbolic meanings in Kate Chopin's The Awakening*. Master's Dissertation. University of Washington. Available at: https://digital.lib.washington.edu/researchworks/bitstream/handle/1773/33518/Mizic_washington_0250_O_14462.pdf?sequence=1&isAllowed=y (Accessed 15/03/2019).

Moramarco, Fred S. and Zolynas, Al (2004). *The Poetry of Men's Lives: An International Anthology* [online]. Available at: <https://books.google.fi/books?id=paafAOFs4aMC&pg=PA200&lpg=PA200&dq=oswald+mbuyiseni+mtshali&source=bl&ots=ikRFWDDgJw&sig=ACfU3U2Qw-ZbiMdtb-f9SOPj031zT5OhzQ&hl=en&sa=X&ved=2ahUKEwiQzoOhmtXiAhXvxaYKHT-VBxE4ChDoATAOegQICRAB#v=onepage&q=oswald%20mbuyiseni%20mtshali&f=false> (Accessed 06/06/2019).

Morina, Die (2018). 'Gallery: An exhibition to support victims of wartime sexual violence.' *Prishtina Insight*, November 5th [online]. Available at: <https://prishtinainsight.com/gallery-an-exhibition-to-support-victims-of-wartime-sexual-violence-mag/> (Accessed 15/02/2019).

Müller, Retief and Krueger, Frans (2013). 'Rain and Water Symbolism in Southern African Religious Systems: Continuity and Change', *Exchange*. 42/2: 143-156.

Ngwenya, Thengani H. (2015). 'Tribute: Mafika Pascal Gwala (1947-2014) : The poet-activist and the mirage of freedom', *Tydskrif vir Letterkunde* [online]. Available at: http://www.scielo.org.za/scielo.php?script=sci_arttext&pid=S0041-476X2015000100019 (Accessed 06/06/2019).

Nizich, Ivana (1994). 'Violations of the Rules of War by Bosnian Croat and Muslim Forces in Bosnia-Herzegovina.' *Hastings Women's Law Journal*, 5(1/2), 25-52.

No Glory in War (2017). *I died in hell - they called it Passchendaele*, July 31th [online]. Available at: <http://noglory.org/index.php/articles/599-i-died-in-hell-they-called-it-passchendaele> (Accessed 15/02/2019).

Oliphant, Walter Andries (2004). 'Postcolonial South Africa: Three canvas bags on art and change', *A Decade of Democracy: South African Art 1994-2004 : from the permanent collection of Iziko : South African National Gallery* by Bedford, Emma (2004) [online]. Available at: <https://books.google.fi/books?id=ok-Fel1RJLAC&pg=PA10&lpg=PA10&dq=Andries+Walter+Oliphant+biography&source=bl&ots=Ndiv2lsnik&sig=ACfU3U10LHWmJ9DpRuMkUWUxFCdpYsQWJQ&hl=en&sa=X&ved=2ahUKEwiN6-2oidXiAhXEXaYKHduyDBY4ChDoATAOegQICRAB#v=onepage&q=Andries%20Walter%20Oliphant%20biography&f=false> (Accessed 06/06/2019).

Oosterhoff, Pauline, Zwanikken, Prisca and Ketting, Evert (2004). 'Sexual Torture of Men in Croatia and Other Conflict Situations: An Open Secret', *Reproductive Health Matters*. 12(23), 68-77.

Pedersen, Elena Gagi (2015). 'Symbolism, the Beginning of Modern Poetry', *Procedia - Social and Behavioral Sciences*. 180: 593-599

Peters, Jochen (1999). *Supporting the Truth and Reconciliation Commission in South Africa*. Master's Thesis. University of Tromsø. Tromsø, Norway.

Poetry Foundation (2019a). *Peter Sacks* [online]. Available at: <https://www.poetryfoundation.org/poets/peter-sacks> (Accessed 06/06/2019).

Poetry Foundation (2019b). *Mongane Wally Serote* [online]. Available at: <https://www.poetryfoundation.org/poets/mongane-wally-serote> (Accessed 06/06/2019).

Poetry International (2002). *Lesego Rampolokeng* [online]. Available at: <https://www.poetryinternational.org/pi/poet/444/Lesego-Rampolokeng/en/tile> (Accessed 06/06/2019)

Poetry International (2003a). *Mzi Mahola* [online]. Available at: <https://www.poetryinternational.org/pi/poet/5383/Mzi-Mahola/en/nocache> (Accessed 06/06/2019).

Poetry International (2003b). *Karen Press* [online]. Available at: <https://www.poetryinternational.org/pi/poet/5378/Karen-Press/en/nocache> (Accessed 07/06/2019).

Poetry International (2004). *Finuala Dowling* [online]. Available at: <https://www.poetryinternational.org/pi/poet/5374/Finuala-Dowling/en/nocache> (Accessed 07/06/2019).

Poetry International (2008). *Bongekile Joyce Mbanjwa* [online]. Available at: <https://www.poetryinternational.org/pi/poet/13255/Bongekile-Joyce-Mbanjwa/en/nocache> (Accessed 07/06/2019).

Poetry International (2011). *Gcina Mhlophe* [online]. Available at: <https://www.poetryinternational.org/pi/poet/19032/Gcina-Mhlophe/en/nocache> (Accessed 07/06/2019).

Poetry International (2013). *Marlene van Niekerk* [online]. Available at: <https://www.poetryinternational.org/pi/poet/23457/Marlene-van-Niekerk/en/nocache> (Accessed 07/06/2019).

Poetry International (2019). *Antjie Krog* [online]. Available at: <https://www.poetryinternational.org/pi/poet/5372/Antjie-Krog/en/tile> (Accessed 07/06/2019).

Prewitt-Freilino, Jennifer., Caswell, Andrew and Laakso, Emmi (2012). 'The gendering of language: A comparison of gender equality in countries with gendered, natural gender, and genderless languages', *Sex Roles: A Journal of Research*. 66(3-4), 268-281.

Price, James H. and Murnan, Judy (2004). 'Research Limitations and the Necessity of Reporting Them', *American Journal of Health Education*, 35, 66-67.

Protas, Allison, Brown, Geoff, Smith, Jamie and Jaffe, Eric (1997). *Dictionary of Symbolism*. University of Michigan [online]. Available at: <http://www.umich.edu/~umfandsf/symbolismproject/symbolism.html/?PHPSESSID=4b115707328e8059c1572761f3acf528> (Accessed 10/02/2019).

Reichling, Mary J. (1993). 'Susanne Langer's Theory of Symbolism: An Analysis and Extension', *Philosophy of Music Education Review*. 1/1: 3-17.

Rhodes, Carl and Brown, Andrew D. (2005). 'Narrative, organizations and research.' *International Journal of Management Reviews*, 7/3: 167–188.

Richards, Anthony (2014). 'Sardonic humour: 'The General' by Siegfried Sassoon', *The Telegraph*. May 3rd [online]. Available at: <https://www.telegraph.co.uk/history/world-war-one/inside-first-world-war/part-nine/10803454/siegfried-sassoon-the-general.html> (Accessed 11/02/2019).

Riessman, Catherine K (2005). 'Narrative Analysis', in *Narrative, Memory & Everyday Life* [online]. Available at: <http://eprints.hud.ac.uk/id/eprint/4920/2/> (Accessed 22/1/2018).

Ross, Fiona C. (2003). *Bearing Witness: Women and the Truth and Reconciliation Commission in South Africa*. Pluto Press: London.

Rothman, Joshua (2019). 'An Artist's Archeology of the Mind', *The New Yorker* [online]. Available at: <https://www.newyorker.com/magazine/2019/03/25/an-artists-archeology-of-the-mind> (Accessed 06/06/2019).

Schulz, Philipp (2018). 'The "ethical loneliness" of male sexual violence survivors in Northern Uganda: gendered reflections on silencing', *International Feminist Journal of Politics*. 20(4), 583-601.

Schonstein, Patricia (2012). 'Reading a poem by Andries Walter Oliphant outside Bob's Bar in Long Street', *Books Live Sunday Times* [online]. Available at:

<http://patriciaschonstein.bookslive.co.za/blog/2012/10/19/reading-a-poem-by-andries-walter-oliphant-outside-bobs-bar-in-long-street/> (Accessed 06/06/2019).

Seidman, Judy and Bonasa, Nomarussia (2008). *Tsogang Basadi: Finding women's voice from South Africa's political conflict* [online]. Available at: <http://www.judyseidman.com/tsogang%20basadi%20paper.html> (Accessed 01/06/2019).

Seppälä, Laura (2018). *Deconstructing the Finnish Man: Studying Representations of Masculinities in Finnish War Films The Partisans and Ambush*. Master's Thesis. University of Tampere. Available at: <https://tampub.uta.fi/bitstream/handle/10024/104542/1541605271.pdf?sequence=1&isAllowed=y> (Accessed 16/02/2019).

Shipman, Marten (2014). *The Limitation of Social Research*. Routledge: Abingdon, Oxon.

Sigsworth, Romi (2009). 'ANYONE CAN BE A RAPIST...': An Overview of Sexual Violence in South Africa', *Center for the Study of violence and Reconciliation (CSVr)* [online]. Available at: <https://www.csvr.org.za/images/docs/sexualviolence.pdf> (Accessed 02/06/2019).

Sivakumaran, Sandesh (2007). 'Sexual Violence Against Men in Armed Conflict', *The European Journal of International Law*. 18(2), 253-276.

Smith, Roberta (2006). 'Botero Restores the Dignity of Prisoners at Abu Ghraib', *The New York Times*. November 15th [online]. Available at: <https://www.nytimes.com/2006/11/15/arts/design/15chan.html> (Accessed 20/02/2019).

Snodgrass, Lyn (2018). 'Survivors of sexual violence in South Africa are finally finding their voices', *Sunday Times* [online]. Available at: <https://www.timeslive.co.za/news/south-africa/2018-11-17-survivors-of-sexual-violence-in-south-africa-are-finally-finding-their-voices/> (Accessed 02/06/2019).

Spearey, Susan (2019). 'Ingrid de Kok', *The Literary Encyclopaedia* [online]. Available at: <https://www.litencyc.com/php/speople.php?rec=true&UID=12510> (Accessed 06/06/2019)

Stenberg, Robert (2015). 'Art Against Torture: Abu Ghraib and Artistic Depictions of Suffering', *Sciences Po Kuwait Programme* [online]. Available at: https://www.sciencespo.fr/kuwait-program/wp-content/uploads/2018/05/KSP_Paper_Award_Spring_2015_STENBERG_Robert.pdf (Accessed 14/02/2019).

Stener Carlson, Erik (1997). 'Sexual assault on men in war', *The Lancet*. 349(9045), 129.

Sullivan, Terry (2018). 'How I Used Art to Get Through Trauma', *The New York Times* [online]. Available at: <https://www.nytimes.com/2018/06/07/well/how-i-used-art-to-get-through-trauma.html>

Sutton, Elizabeth (2017). 'Behind the Byline: Vonani Bila', *New England Review* [online]. Available at: <http://www.nereview.com/2018/04/05/vonani-bila/> (Accessed 06/06/2019).

Svensson, Cai (1987). 'The construction of poetic meaning: A developmental study of symbolic and non-symbolic strategies in the interpretation of contemporary poetry', *Poetics*. 16(6), 471-503.

Talwar, Savneet (2007). 'Accessing traumatic memory through art making: An art therapy trauma protocol (ATTP)', *The Arts in Psychotherapy*. 34/1: 22-35.

Takkunen, Juho (2017). *Local conceptualizations of violence and dialogue in Burundi's post-electoral crisis*. Master's Thesis. University of Tampere. Available at: <https://tampub.uta.fi/bitstream/handle/10024/101713/GRADU-1499329511.pdf?sequence=1> (Accessed 15/10/2017).

Teo, Thomas (2014). 'Epistemological violence', In Teo, Thomas (ed.) *Encyclopedia of critical psychology*. Springer: New York.

The Poetry Archive (2016a). *Kelwyn Sole* [online]. Available at: <https://www.poetryarchive.org/poet/kelwyn-sole> (Accessed 06/06/2019).

The Poetry Archive (2016b). *Makhosazana Xaba* [online]. Available at: <https://www.poetryarchive.org/poet/makhosazana-xaba> (Accessed 07/06/2019).

The Poetry Archive (2016c). *Phillippa Yaa De Villiers* [online]. Available at: <https://www.poetryarchive.org/poet/phillippa-yaa-de-villiers> (Accessed 07/06/2019).

The Presidency Republic of South Africa (2019). *Mongane Wally Serote (1944 -)* [online]. Available at: <http://www.thepresidency.gov.za/national-orders/recipient/mongane-wally-serote-1944> (Accessed 06/06/2019).

Timbers, Jonathan (2012). 'The Grass is Singing', *Poetry Reviews* [online]. Available at: <http://poetry-reviews.blogspot.com/> (Accessed 07/06/2019).

Tompkins, Elizabeth W. (2013). *Synthesizing Narrative Analysis with Peace and Conflict Studies: The Case of African Child Soldiers Autobiographies*. Bachelor's Thesis. The College of William and Mary. Available at: <https://scholarworks.wm.edu/cgi/viewcontent.cgi?referer=https://www.google.fi/&httpsredir=1&article=1588&context=honorstheses> (Accessed 11/11/2017).

Touquet, Heleen and Gorris, Ellen (2016). 'Out of the shadows? The inclusion of men and boys in conceptualisations of wartime sexual violence', *Reproductive Health Matters*. 24(47), 36-46.

Tran, Mark (2015). 'Dresses on washing lines pay tribute to Kosovo survivors of sexual violence', *The Guardian*. June 11th [online]. Available at: <https://www.theguardian.com/world/2015/jun/11/kosovo-sexual-violence-survivors-art-dresses> (Accessed 04/02/2019).

Trevien, Claire (2017). "You must teach the stuff you love": in conversation with Robert Berold', *Sabotage Reviews* [online]. Available at: <http://sabotagereviews.com/2016/09/11/you-must-teach-the-stuff-you-love-in-conversation-with-robert-berold> (Accessed 06/06/2019).

The UN Refugee Agency (2019). 'Emergency Handbook', *Sexual and gender based violence (SGBV) prevention and response*. Version: 1.5.

UN Women (2018). *Exhibition portraying life as they would love it to be - created by survivors of conflict-related sexual violence* [online]. Available at: <http://eca.unwomen.org/en/news/stories/2018/11/news-exhibition-portraying-life-as-they-would-love-it-to-be> (Accessed 15/02/2019).

United Nations Security Council (2000). *Security Council Resolution 1325*. 31 October 2000, S/RES/1325. Available at: <http://www.securitycouncilreport.org/atf/cf/%7B65BFCF9B-6D27-4E9C-8CD3-CF6E4FF96FF9%7D/WPS%20SRES1325%20.pdf> (Accessed 03/01/2017).

United Nations Security Council (2013). *Security Council Resolution 2106*. 24 June 2013, S/RES/2106. Available at: https://www.securitycouncilreport.org/atf/cf/%7B65BFCF9B-6D27-4E9C-8CD3-CF6E4FF96FF9%7D/s_res_2106.pdf (Accessed 10/12/2018).

University of Jyväskylä (2010). 'Interpretation', *Koppa* [online]. Available at: <https://koppa.jyu.fi/avoimet/hum/menetelmapolkujat/en/methodmap/aims/interpretation> (Accessed 01/06/2019).

Van O'Connor, William (1946). 'Symbolism and the Study of Poetry', *College English*. 7/7: 374-379.

Väyrynen, Tarja (2013). 'Keeping the trauma of war open in the male body: resisting the hegemonic forms of masculinity and national identity in visual arts', *Journal of Gender Studies*. 22/2: 137-151.

Vercraeye, Charlotte (2018). "A culture of silence": Sexual violence against boys and men in conflict.', *Dr. Denis Mukwege Foundation*. May 2018. Available at: <https://www.mukwegefoundation.org/2018/05/guest-blog-sexual-violence-against-boys-and-men-in-conflict/> (Accessed 10/01/2019).

Vessel, Edward, Starr, Gabrielle and Rubin, Nava (2012). 'The brain on art: intense aesthetic experience activates the default mode network', *Frontiers in Human Neuroscience*. 66/6: 1-17.

Vogt, Isabelle (2008). *"Born in Africa but..." – Women's poetry of post-Apartheid South Africa in English*. Doctoral Thesis. Ludwig-Maximilians-Universität. Munich, Germany.

Vora, Jay and Vora, Erica (2004). 'The Effectiveness of South Africa's Truth and Reconciliation Commission: Perceptions of Xhosa, Afrikaner, and English South Africans', *Journal of Black Studies*. 34/3: 301-322.

Werness, Hope B. (2006). *The Continuum Encyclopedia of Animal Symbolism in Art*. The Continuum International Publishing: New York City.

White, R. S. (2008). 'Literature and Peace Studies', *Pacifism and English Literature*. Palgrave Macmillan: London.

Wight, Dana (2015). 'Being Passive/Passive Being: Passivity as Self-Expression in Gothic Literature', in Irigaray L., Marder M. (eds) *Building a New World*. Palgrave Macmillan: London

Williams, Katherine (2014). 'Book Review: Sexual Violence as a Weapon of War? Perceptions, Prescriptions, Problems in the Congo and Beyond by Maria Eriksson Baaz and Maria Stern', *London School of Economics Review of Books*. January 7th 2014. Available at: http://eprints.lse.ac.uk/56266/1/Book_Review_Sexual_Violence_as_a_Weapon_of_War_Perceptions_Prescriptions_Problems_in_the_Congo_and_Beyond_LSE_Review_of_Books.pdf (Accessed 10/12/2018).

Woodiwiss, Jo, Smith, Kate and Lockwood, Kelly (eds.) (2017). *Feminist Narrative Research: Opportunities and Challenges*. Palgrave Macmillan: London.

7. Appendices

Appendix 1. Selected poetry for analysis

ISOBEL DIXON

She Comes Swimming

She comes swimming to you, following
da Gama's wake. The twisting Nile
won't take her halfway far enough.

No, don't imagine sirens – mermaid
beauty is too delicate and quick.
Nor does she have that radiance,

Botticelli's Venus glow. No golden
goddess, she's a southern
selkie-sister, dusky otter-girl

who breasts the cold Benguela, rides
the rough Atlantic swell, its chilly
tides, for leagues and leagues.

Her pelt is salty, soaked. Worn out,
she floats, a dark Ophelia, thinking
what it feels like just to sink

caressed by seaweed, nibbled by
a school of jewel-plated fish.
But with her chin tipped skyward

she can't miss the Southern Cross
which now looks newly down on her,
a buttress for the roof of her familiar

hemisphere. She's nearly there.
With wrinkled fingertips, she strokes
her rosary of ivory, bone and horn

and some black seed or stone
she can't recall the name of,

only knows its rubbed-down feel.

And then she thanks her stars,
the ones she's always known,
and flips herself, to find her rhythm

and her course again. On, southwards,
yes, much further south than this.
This time she'll pay attention

to the names – not just the English,
Portuguese and Dutch, the splicings
and accretions of the years. She'll search

for first names in that Urworld, find
her heart-land's mother tongue.
Perhaps there's no such language,

only touch – but that's at least a dialect
still spoken there. She knows when she
arrives she'll have to learn again,

so much forgotten, lost. And when
they put her to the test she fears
she'll be found wanting, out of step.

But now what she must do is swim,
stay focused on each stroke,
until she feels the landshelf

far beneath her rise, a gentle slope
up to the rock, the Cape,
the Fairest Cape. Her Mother City

and its mountain, waiting, wrapped
in veils of cloud and smoke.
Then she must concentrate, dodge

nets and wrack, a plastic bag afloat –
a flaccid, shrunk albino ray –
until she's close enough to touch

down on the seabed, stumble
to the beach – the glistening sand
as great a treasure as her Milky Way –

fall on her knees and plant a kiss
and her old string of beads,
her own explorer's cross

into the cruel, fruitful earth at last.
She's at your feet. Her heart
is beating fast. Her limbs are weak.

Make her look up. Tell her she's home.
Don't send her on her way again.

BONGEKILE JOYCE MBANJWA

Thief

The weather changed
Turned pitch black
It became cloudy and the stomach rumbled
I ran up and down in the house, I went in and out

Lightning struck continuously
Released rain
Water flowed and flooded
There were tidal waves everywhere

Fear attacked me
In this land you cannot understand
A fist from a punch
A thief comes anyhow, anytime
We are always shivering with fear

BONGEKILE JOYCE MBANJWA

I Will Always Say

We exclaimed until our saliva dried out
Every person has turned into bread
We walk helter skelter like worms
The scream reaches the sky

We pray but prayer ends
We become dumbfounded in the end
But I will always say . . .

Damn floods you came rudeness
You gave us no chance to think
People cried out in sorrow
Our brother's houses were washed out
Lives were lost
Hearts oozed blood
We were left helpless

Our wounds are still fresh
There came violence
Violence which wiped out everything
And corpses piled up
Houses turned into burning flames
Houses became grazing fields
Dongas became homes

Now our stomachs rumble
Human beings have become real animals
Grannies are raped
Children are raped
Animals are raped
We are always holding breath
But I will always say . . .

Happiness has vanished in the world
Here is HIV, AIDS is besieging
Giving birth to orphans every day
Orphans without land
Orphans that will grow up in a shack
Orphans that will grow up with questions
Questions without answers
They will only be covered by poverty
And they'll be full of hatred

I am gripped by fear and shivering
Earth is really hell
Strange things end knowledge and understanding
Strange things end love

Planting hatred and animosity
The strength of trying is gone
The strength of thinking is gone
But I will always say
One who still lives dies slowly, slowly, slowly

GCINA MHLOPHE

History Is a Heavy Matter

History is a heavy matter
It is a strange animal with multiple heads
Colours too many to ever count
The creature's unique colours have a way
Of awakening the most indescribable pride
But others bring back such sad memories
The very worst memories
Of events that left our ancestors
perplexed, speechless

And then it makes you feel so much joy
You hear massive drums pounding
Deep in your heart, with invisible hands
Beating a rhythm that goes Gu! Gu!
Another Gu! Gu! Another Gu! Gu!
Reminding you that these colours and faces and eyes
Are the proud heritage of a nation
They are shining, glittering brightly
And when one of the heads speaks directly
Come closer, go on and touch me,
Feel free to even caress me if you so wish
Yes, go on. Show off, tell the world
What a great achiever you are
Just by mentioning my name
Then remember who you are
Where you are from and where you are going

The warm glow of a happiness so overwhelming
The smile spreads down to your very toes!
And such indescribable pride about your history
But then one of the creature's heads turns and shouts
Stop! Stop right there!
Remember that it is not only great events

That make up your history or that of any other nation!
Apply your mind, remember well the painful atrocities
And terrible mistakes
Learn, grow and be certain not to return to those times
That hurt your very soul
It is clear that the heart loves to suppress and cover well
This way it wants to avoid wasting precious tears
Oh, how they flow, unstoppable, when the heart breaks into pieces
As it sees the ugliness on the face
Of the multi-headed beast
Head raised up high, threatening, opening
The worst and deepest wounds
Prompting us to earnestly say
Indeed, history is a heavy matter

The maidens we honour here today
Died painfully fighting for their rights
The times were not at all like today
The laws of the land did not allow them
To even begin to open their little mouths
King Cetshwayo was unprepared for what happened
They defied the orders forcing them to marry old warriors
So he ordered them all to be killed
Today we honour the maidens of Ingcuze Regiment
Heroines we respect as we sincerely say
They did not lay down their lives in vain
Their memory inspires us to open our eyes
To face today's challenges

It is time for us, young and old
To empower ourselves and each other to build the nation.
To make our ancestors in the land of Mthaniya proud
Yes, indeed, history is a heavy matter
But a great educator too
Courage, children of Africa, Courage!

MARLENE VAN NIEKERK

Chameleon

1

exemplary resignation of the chameleon

so unseen and bereft of grief
on the twig of the japonica
on the twig of the apricot
on the mint
on the wisteria,
with clasping foot and clasping hand
he roams my yard in every vein of green
unmoved bard of silence
in a remorseless universe,
unrustling 'neath unfalling stars
he treads on lattices of light and shade
with fastened somewhere in his narrow side
a single chambered, brimming
stained glass little heart

2

fall-out from a rain of comets
he sits on a twig, foliated,
a fire break on both his flanks
his mouth is a mouth of forced observation,
he refuses one foot before the other
he moves when gravity sleeps
he knows he must tumble
through membranes of insight
to different houses of roses
he procrastinates
he camouflages
he holds on to grass
screws flies with a stick of whirly glue
sheds at last begrudgingly scabs of pale skin
in order to resume, ship shape as before,
his endless peregrination.

3

got caught in a scrap
amongst dragons earplates got dented
thumbtied am i
nothing to be done
about the diminished lower lip
about the hacksawn collar

the globe roaming eyes
the heart that beats in the stomach
i see the world with worlds
i am a twig on a twig in the wind
i observe the yearning of many
who pause where I sway
who marvel at my twisted tailpiece
at my outlandish tint
who make a language of their language in my honour
bogey beacon warlord cloud
revelation postman horse
bugger them
my tongue is too tough to translate
my mutilation is my only worth

ANTJIE KROG

Land

under orders from my ancestors you were occupied
had I language I could write for you were land my land

but me you never wanted
no matter how I stretched to lie down
in rustling blue gums
in cattle lowering horns into Diepvllei
rippling the quivering jowls drink
in silky tassels in dripping gum
in thorn trees that have slid down into emptiness

me you never wanted
me you could never endure
time and again you shook me off
you rolled me out
land, slowly I became nameless in my mouth

now you are fought over
negotiated divided paddocked sold stolen mortgaged
I want to go underground with you land
land that would not have me
land that never belonged to me

land that I love more fruitlessly than before

KAREN PRESS

from Incarnate Eternity

blood is good for you
it is above all something red and liquid
like a strawberry in a shaft of sunlight

it wells up through bones and tissue
clotted with boundaries of hair and white fluids
this is the place the sun hides at night
bring it out, melt my hands with it

the ritual is to pour a cup
of someone's blood onto the land, -
this is your way of claiming your home,
your political truth, your existence

kiss me, my lips of it,
I live here

INGRID DE KOK

Mending

In and out, behind, across.
The formal gesture binds the cloth.
The stitchery's a surgeon's rhyme,
a Chinese stamp, a pantomime

of print. The spoor. Then trail of red.
Scabs rise, stigmata from the thread.
A cotton chronicle congealed.
A histogram of welts and weals.

The woman plies her ancient art.
Her needle sutures as it darts,
scoring, scripting, scarring, stitching,
the invisible mending of the heart.

PETER SACKS

Pushkin

The poet and the muse, awake forever,

feet near-touching in a carved relief;
his folded book, her finger at her lip,
the stone disfigured beyond joy or grief.

Changed, unchanged—outside
the reconstructed palace of the czars,
only the birches offer up their ghosts
after the resolution and the wars.

This is our legacy, a semblance
of ourselves made permanent and given
to the light that brightens as it vanishes,
a human breath that moves from earth to heaven

returning each time nearer to the truth.
The birches ripple near the iron gate,
a double-headed eagle at the bars,
and from the roof of the red flag of the state.

—To start again now, knowing what deceives
us is a dream of power greater than our own,
the hard white trough of brilliance behind the leaves,
the axe resharpened on its whetting stone.

What is the truth? A scrape of gravel underfoot,
the single body passing once and then it's gone;
too many dead between us and redemption;
and the stars now breaking into laughter, one by one.

ANDRIES WALTER OLIPHANT

Rivers

Night flows, the window floods with traffic.
Memory darkens like water in flood-pains:
children with no need for money flog milk
to invaders in wagons waiting out the water.
The sun rises every day.

Altitudes where clouds unwrap the small
transparent turbulence
of sky and mountain. The headwaters
glisten on the foliage free of blood and sand
cutting into the hard skin
of the earth shaped like the syntax of screams.

In basins below the slopes meandering days and
membranes build up the banks where the dead wait.

To the distant tune of turbines,
dancing crabs raise their pincers
below dragonflies in the arteries of landscapes.

Stones are homes of gillieminkies.*
We, shackled to the food chain,
fish for silicones in waters of remorse.
On plains below foothills
sleep is a vehicle
sunk to its axles in mud.

In these muddy reaches light bounces back.
The sky is seamless. Time is the distance
water takes to turn like gunships.
The dead burn in the turbulence
of glasses. Wires
run across the catchments of a land with red rivers.

In rapids and cascades, backwaters and pools
we cleanse, trying to remake ourselves.
Soft mirror frame frogs
croaking in the turbulence of rivers
freeing themselves to death.

[* *small freshwater fish*—EDJ]

MZIKAYISE MAHOLA

The Idea

In the beginning was an idea
It entered a man
Soon grew a root
That began to trouble
Making him restless and rootless.
He began visiting friends
To seek their counsel
Unable to be calmed,
Many became perturbed
And acted strangely.

There were men in the country
Whose peace was disturbed when they heard.
They knew
what an idea can do
If it invades the mind.
They began to reason with him
To fight against the thing

Before it got out of hand,
They offered him riches and kingdoms.
When all failed
They removed him
Took him away from the people
Tortured and killed his colleagues.
The idea remained.

LESEGO RAMPOLOKENG

for the oral

intuitive it is instructive expressive
it is excessive flaming it is flailing hand
knowledge of the age it is rage too hot
for the page it is searing on the wing
it is pain on the stage spit sweat fart
cunt cock your gun invective it is what i said
& what you haven't heard censored in the night
& day inventive mass bounding it is binding
the heart in pieces it is blinding black
lightning bleeding through the mouth when
I shout vomiting bits of soul defecating
the faeces of my spirit ORAL it is moral
gut reaction purgation it is cleansing for a
social living purity it is superlative
super-charged kinetic it is MOTION in the word
unchained it is bounding across walls through
jail bars it is burning in my bloodstreams
groundbased exploding leaves igniting roots
it is pulling at my dreadlocks it is bark on
FIRE action multiple barreled at multitude
cannons it is man woman child non-animal killing
through they be human it is flaring at you between
the lines sharpening it teeth to chew your mind
it is mad psychopathic guilty before it's charged
& high charged bombs guns knives shooting through
right between my lips blowing my brains
it is beating eardrums
it is savage barbaric just jumped down a tree with dr alban
from a hot mouth
ORAL not a blow job through it goes for the top
or maybe it is if you're an academic
it's got yeats on heat fat sweat keats bubbling to the beat
rock to the rhythm of this poem of the year Shakespeare
your bigotry begets my poetry
it is lkj speaking in voices of the living & the dead
it is checking it out muta style

it is rasta ranting in benjamin
it is grandma's rocking chair rap from a broken lap
it is the lion's roar n grandpa's grey snore
it is baby's dummy tit microphone
it is for all ages living at all stages
it is papa ramps lighting all the lamps
it is that & more it is blood & gore
it is not scratching the sore it is just getting to the core
to get the pus to come to pass
it is taking rubber stamps from power clamps
it is DEMOCRACY beyond the statute book
it is rocking to the rhythm of the drum & the bass
it is pumping up the pace of the human race
it is a smile on the face of a mental case
it is sunrays beyond our sorry days
it is simply
poetry

LIONEL ABRAHAMS

A Professional Dying

My last four stumps were drawn today
(the *coup de grâce* with syringe
and forceps delivered by a new dentist)
and I reflect that after all
my all too mortal teeth outlived
the old man who'd ambivalently built
and demolished their crumbling walls
during a twenty-five year siege.
He died some weeks ago,
about the time he had expected to.
I know because earlier this year,
although I had heard rumours,
I telephoned his rooms in my normal way
to make an appointment.
No receptionist but he himself answered the call:
Ah, no, he explained, he no longer practiced
because he was dying of cancer.
He was up at the rooms putting things
into order; he had a few months left.
"That's how it goes...But I can't
complain. I've had a good innings."
In all our years he'd never spoken of himself.
I knew of him too straight and plain a man
to claim complacencies he had not mastered,
so pondered what such stoic claim bespoke:
the nobly unexamined life? paralysed despair?

or more philosophy than discursive man
(arguing themselves into importance,
hysteria, heroism) can muster?
Perhaps, withdrawn to empty rooms
to spare his ailing wife, his dignity,
he had already ridden out his breaking moment:
stopped amid papers and instruments
in a sudden hurricane of rage, bewilderment,
or dead at least of the enormous
little time that still remained.

KELWYN SOLE

Pillow

Lost
in Tonquani Gorge
I slept

on a thin strip
of sand
next to a river
that talked its
own boulders
incessantly:

my head touching
the cold rock
of a cliff that stretched
up
up to where
a Transvaal
waited, level
plain of families
and motor cars
winter-dead

my feet in the water—

all night long
I faced
the faint knock
of knuckles
to herald

a downfall
of stones

my head
like an egg

waiting for its spoon

ROBERT BEROLD

Two Meditations on Chuang Tsu

I

Evening. Thatch of sunset.
From the West End Record bar:
mbaqanga. And the dry wind
burns with sound. Dlamini,
pretending madness, howls
in from of his brazier.
Washman stumbles from Malawi
into the neon fires of hell.
Soweto, Joburg's shadow, sleeps:
thin walls, you cannot trust your neighbor'
they did not distinguish between great and small deeds
therefore they had no history.

The last star trembles.
The last train edges out.
The last wind weaves the lights.
Morning, lightning up the leaves,
will set alight the windows, shining
for an instant on the history within us,
the ancestors we've banished to the skies.

II

January. A Monday. Of the turning year.
Everyone's gone home already
in Tshayingwe's bus.
In the golden light, me and Wally
rake the weekend for insights.
Nothing but the same slow
trudging to the light. to the imagined light.

Chuang Tsu, in Merton's version, wrote:
The purpose of the net is to catch fish.
When we have the fish, we may forget the net.
The purpose of words is to catch ideas,
when we have the meaning we may forget the words.
I'd like to meet the man, he said,
who has forgotten words.

I quote this now Wally as we lock up,
switch on the alarm. Driving home, the veld grass
has the sheen of autumn twilight.
I speak to Chuang across the centuries:
what would you have made of this place and this century
where everyone's so certain of their ideologies?
He does not answer. In the greying light the veld
ablaze with feathery abundance,
of itself, for everyone.

TATAMKHULU AFRIKA

Night-Light

I lie on my back, flat,
legs outstretched, stare
up at the ceiling's boards.
More grey than white,
they expand contract,
expand, tricked
by subliminal lights
into a hovering, winged thing.
I turn on my right side, stare
at the windowless, near wall,
draw up in the foetal position,
listening to a silence fall.

Soft steps brush past
so close I hear the shoes roll
a roundness in the lane.
Cat's paws whisper on my roof,
sink into silence at its end:
waste-pipes, crawling up the backs
of nearby tenements,
rattle and are still:
the cat's scream quavers suddenly, slips
through the shattering, thin air:
a dog, howling in the distance, yields
to a last car's dwindling hum.

The silence, then, is silence of
the quivering, tensed pretty,
but sleep will come if I lie long
enough quite still.
Perhaps, then, the bed's rough weave
beneath my sleeping cheek will turn
to soft, red sad, and a fire burn,
as it burned long years before,

besides me in that wild place
where a moon forever rose,
or hung,
motionless, in a hushed sky,
and I had not yet lost the way.

MONGANE WALLY SEROTE

Shadows in Motion: Bra-Zeke Mphahlele

1

how do we learn from what we talk
and from what we hear
how do we learn
that when an eye is poked out
what remains is a hole
that this assaulted space
will never be the same again
that the hole that remains is like a womb
it throbs and throbs with memory

2

the eye,
with its hasty footsteps moves and moves
yet when it rests, like a river which heaves with breath
but spreads and spreads in motionlessness
we read what the eye writes
like
eyes can break like a branch loaded with fruit

3

since there is no such thing as choice
like
the eyes see what they see
let the hole throb
scars are moments where we have been
like
one with one foot must move must still move

OSWALD MBUYISENI MTSHALI

Pigeons at the Oppenheimer Park

I wonder this, pigeons in the Oppenheimer Park
are never arrested and prosecuted for trespassing
on private property and charged public indecency.

Every day I see these insolent birds perched

on "Whites Only" benches, defying all authority.
Don't they know of the Separate Amenities Act?
A white policeman in full uniform, complete
with a holstered .38 special, passes by
without raising a reprimanding finger
at offenders who are flouting the law.
They not only sit on hallowed benches,
they also mess them up with birdshit.

Oh! Holy Ideology! Look at those two at the crest
Of the jumping impala, they are making love in full
view of madams, hobos, giggling office girls.
What is the world coming to?
Where is the Sacred Immorality Act? *Ag! Sies!*

MAFIKA GWALA

The Children of Nonti

Nonti Nzimande died long, long ago
Yet his children still live.
Generation after generation, they live on;
Death comes to the children of Nonti
And the children of Nonti cry but won't panic
And there is survival in the children of Nonti.

Poverty swoops its deathly wings. But tough,
Strong and witty are the children of Nonti.
The wet rains fall. The roads become like
The marshed rice paddies of the Far East;
And on these desolate roads there is song
Song in the Black voices of the children of Nonti.

Someone marries
The bride does not hide her face under the veil;
The maidens dance near the kraal
Dance before the 'make it be merry' eyes
Of the elders. The elders joshing it
On their young days.
There is still free laughter
In the children of Nonti.

An ox drops to the earth, then another;
Knives run into the meat. Making the feast
To be bloodfilled with Life.
The old, the dead, are brought into the Present
Of continuous nature in the children of Nonti.
Got to be a respecting with the children of Nonti.

When a daughter has brought shame
The women show anger; not wrath.
And the illegitimate born is one of
The family.
When a son is charged by the white law
The children of Nonti bring their heads together
In a bid to free one of the children of Nonti.

There are no sixes and nines be one
With the children of Nonti. Truth is truth
And lies are lies amongst the children of Nonti.
For when the summer takes its place after the winter
The children of Nonti rejoice
And call it proof of Truth
Truth reigns among the children of Nonti.

Sometimes a son rises above the others
Of the children of Nonti. He explains the workings
And the trappings of white thinking.
The elders debate;
And add to the abounding knowledge
Of black experience.
The son is still one of the black children of Nonti
For there is oneness in the children of Nonti.

And later, later when the sun
Is like forever down;
Later when the dark rules
Above the light of Truth
The black children of Nonti will rise and speak.
They will speak of the time
When Nonti lived in peace with his children;
Of the times when age did not count
Above experience. The children of Nonti will stand
Their grounds in the way that Nonti speared his foes
To free his black brothers from death and woes;
They shall fight with a tightened grip
Of a cornered pard. For they shall be knowing that
Nothing is more vital than standing up
For the Truths that Nonti lived for.
Then shall there be Freedom in that stand
By the children of Nonti.
Truthful tales shall be told
Of how the children of Nonti pushed their will;
And continued to live by the peace
The peace that Nonti once taught to them.

VONANI BILA

Friday Night

Hey, dude, I'm telling you, young fellow;
When it's spine-chilly cold,
Hey you, put on a jacket!
But when rain pours down,
It's grand, don't forget a raincoat.

Hey, buddy;
It's Friday night.
The gumba is high at Sophie's stokvel,
Sweet jazz at bra Rollie's disco
We don't need fools – no trouble-makers here.
We, the clever ones, are going there
To get down with the girls in tight jeans,
Holding Zamalek/Black Label, Hunter's Gold
Cigarette on hand.

Shake Kiki's wasp-like waist, Joe!
Kiki, open your heart please . . .
Joe was burning up for baby for ages.
I'll shake the one with a CocaCola bottle figure,
Lindi, the ebony black beauty.
Lindi, open your heart please . . .
Baby, your loveliness drives me crazy!

The wind is blowing outside.
Lindi, hold my hand,
Come to my chest, feel me pulsating,
Your breasts warming my once lost soul . . .
Your dew-like eyes glistening with love make me pale;
Let's relax on the lawn, hold me –
Caress me, baby,
It's sweet!

Hey Joe,
Where is the condom in your pocket?
Don't make yourself a foolish Thomas.
The time of trust is long gone.
It's better to trust a boot,
It'll protect me from the mud.
Or we simply can't control the blood?
AIDS is no Verwoerd carving Apartheid monsters!
While we keep on waxing our ears,
Death shall lack mercy, old man.
Hey, Joe, I'm telling you little fellow,

Geddit?
The time of fok-fok is long past.

LEBOGANG MASHILE

Sisters

I see the wisdom of eternities
In ample thighs
Belying their presence as adornments
To the temples of my sisters
Old souls breathe
In the comfort of chocolate thickness
That suffocates Africa's angels
Who dance to the rhythm
Of the universe's womb
Though they cannot feel
Its origins in their veins

Blessed am I to be loved
In the temple of my own skin
My nappy center kisses the sun
In harmony divine
Devoid of the ugly
That does not know this as God

But the sons of oppression
Never gave sisters loaves
To feed the hungry fury in their bellies
Nor did they teach them to fish for spirit

So I pray to the voices
That whisper in my soft curves
For the lionesses of my blood
To hear the songs of the cool reeds

To feel the green blood beat of cataclysm in their breasts
And to know the embrace of freedom in nourishing silences
Where their radiant ebony vessels are reflections of their souls

GABEBA BADEROON

White Carnation

We lose
even our loss.

At the funeral of a young woman aged 25,

death is everywhere.
We walk past the small house of her coffin
lay a single white carnation
by her photograph
and feel alone again,
an aloneness that is a curtaining of the self,
when the lights go out in the house
and the fire stills.

I touch the back of the young woman's mother
and hold her long in my arms.
When I let her go, she bends double,
shakes her head, needing to stiffen
against the loneliness that follows holding.
Only the body knows,
the back that bends double,
the head that turns slowly, so slowly
and nothing changes.
A cry escapes her mouth, but only
for a second. She swallows the sound again.

Afterward, at home, I switch on all the lights
and make a fire
and drink tea, sweet and hot,
and fall asleep with the logs yellow against my back.
I wake to cold
and feel the ceasing again,
and the bleeding of colour into darkness.

A photograph makes its offering of one instant,
but in it hovers the instant just before.
In the photograph, the young woman looks
as though a smile has just faded from her face.

In the morning a bird flies overhead.
Its shadow touches the ground,
the house across the way, the flowers.

FINUALA DOWLING

Repair

Two friends of mine, hardly blood brothers,
have this in common: that they lost their mothers
to heaven or a better man at the tender age of four
the same age as Beatrice when they met us.
Like all my friends they brought her treats,
teased her sweetly or applauded her feats

so that I thought, how good - they are healed –
they are here with us grown ups on the other side.
Until I noticed how when Beatrice cried
the great racking sobs of a child who is tired,
or defeated, or strung out like straining wire,
these friends followed when I carried her to bed,
stayed for the story, the caressing of the head,
waited for the bottle, the curtains drawn across
on a room full of children and their irreparable loss.

PHILLIPPA YAA DE VILLIERS

The River

One day the Hillbrow Tower started to cry.
Real tears poured down its sides
collected in the gutters,
and ran down Banket Street,
and when
the other buildings saw the tower's sadness
they started to weep in sympathy.
Soon the whole city was sobbing,
the tears joined other tears
and filled the depressions and valleys.
They covered the koppies,
and collected in City Deep,
cascading over Gold Reef City
flooding Fordsburg
and soaking Soweto.
They flowed until they became a river
that carried us into the night,
where our dreams grew
taller than buildings
taller than buildings

MAKHOSAZANA XABA

The Alkalinity of Bottled water

As I pen a poem on the comparisons of alkalinity levels in bottled water
From the distance, I hear the now familiar song: *Solomoni! Iyo Solomoni!*
Piercing through the buildings of Braamfontein, unaltered by the strong winds
From the window of our 7th floor office, we saw the shooting of a Catholic priest

The milliequivalents per litre (mVal) of water, commonly known as the pH
Did these jacaranda trees ever imagine a sight like this, on this site?

In front of the Wits Great Hall: many police vans, black men in police uniform
Stand with guns in their hands facing a handful of students, singing and unarmed

This poem on the alkalinity of bottled water veers to the water we are sinking into
Parents have not forgotten the words of the minister of higher education
The words he uttered & then laughed: Students Must Fall! I hear the sounds of
The struggle tune: *Siyaya! Siyaya!* These Wits students have not fallen. Not now.

The pH of this water must rise because that is how the body detoxifies
As the ire of students rises throughout the country, as universities burn,
As the minister of finance prepares for his budget speech, as he receives charges
from the NPA. The rand falls. Anxieties about a possible relegation to junk status rise.

The mVal of water we have sunk into is falling & we have forgotten that
The COO of the SABC returned to his job. The news of raging fires, of burning books!
The end of a seven-year term of the first woman Public Protector this country has known, is
here
The report on state capture is looking for a safe resting place, has had to wait for court
judgement

As we waver in this water, as we discuss the dangers of this descent
We reach out to our inner core for the power we once possessed, the power
We once knew we had, in a time we once owned, when the line was indelible
We now need an end to the welcome disruptions. We welcome the incoming Public
Protector.

While working on this poem on alkalinities, I take a call from a literary scholar who tells me:
“Apologies the poetry session has been cancelled, no visitors allowed at the University of
Pretoria.”
During this period of flaring fires, rising students & conversations about decolonizing:
Shaeera Kalla. Bullets on you back. Fezekile Ntsukela Kuzwayo. Ten years later, we look
back.

This poem has settled with the analysis of the alkalinity of the water we are drowning in
As our arms flail in desperation, we hope to start seeing a hard rock below
Waiting for us at the unfathomable bottom. Fezekile, the four sisters ensured
That we never forget: Kufezekile! And for that, the pH rises and we with it.

As the rock becomes visible, we strengthen our arms & legs, some pray, others start a song
We dive with smiles on our faces because we realize that the turning point is close
We would be singing out loud if we were not under water, so we focus on not drowning
So that we can rise again, resurface and realize the dreams of the democracy we want

Appendix 2. Artistic Conflict Narratives

Appendix 2.1 Private Roy by Molly Lamb Bobak



Virtual Museum of Canada

URL: <https://150ans150oeuvres.ugam.ca/en/artwork/1946-private-roy-canadian-womens-army-corps-by-molly-lamb-bobak/#description>

Appendix 2.2 WRCNS in Dining Room by Pegi Nicol MacLeod



Canadian Military Journal

URL: <http://www.journal.forces.gc.ca/vo6/no3/history-histoire-02-eng.asp>

Appendix 2.3 Thinking of You by Alketa Xhafa-Mripa



Alketa Xhafa Mripa

URL: <https://www.alketaxhafamripa.com/art-work-2>

Appendix 2.4 Abuse of Prisoners in Abu Ghraib prison, Baghdad



CBS News

URL: <https://www.cbsnews.com/pictures/abuse-photos-ii/7/>

Appendix 2.5 Abu Ghraib by Fernando Botero



The Brooklyn Trail

URL: <https://brooklynrail.org/2006/12/artseen/botero-abu-ghraib>